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TO THE PUBLISHER OF "THE ETUDE"



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THE ETUDE.

PHILADELPHIA, PA., MARCH, 1894.

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Musical Items.

HOME.

MR. WALTER DAMROSCH, conductor of the N. Y. Symphony Orchestra, was fined \$30 for engaging Anton Hegner, the 'cellist, to play in his orchestra. This is American art protected by the Musical Mutual Protective Union.

"VEXILLA Regis" is the latest work of an American composer, Harry Rowe Shelley. It is a cantata comprising six numbers, chorus, bass and soprano solo and orchestra. It is written with contrapuntal skill and is highly creditable.

DR. DVORAK has paid Anton Seidl, conductor of the N. Y. Philharmonic Orchestra, high compliments for his conducting of the new Dvorak symphony. He has even said Seidl's taking of the tempo in the second movement, which Dvorak had marked "Andante," was better, and thereupon he had changed it to "Adagio."

LAURA SCHIRMER MAPLESON, the prima donna soprano, who was an inmate of the harem of the Sultan of Turkey, and who made marked success as a singer, died in January, in New York, of pneumonia.

PLUNKET GREENE, the Irish basso, who was so successful in his tour here last season, is to be with us again. He is a perfect vocal art.

THE American Orchestra, under the leadership of Mr. Sam. Franke, which is an outgrowth of the trouble between the M. M. P. S. U. and Walter Damrosch, gave its first concert in February. The programme included the Mozart Symphony in D maj op. 35, variations from Moszkowski's 1st suite, and the prelude to "Die Meistersinger."

TOMAGNO, the tenor, is said to be engaged by Abbey & Gran for a season of fifty performances in this country, beginning next October. Sixteen dollars a night is his price.

MATHEU, a celebrated tenor, who recently elaborated a method voice culture and lectured upon it, has been added to Abbey & Gran's list of artists, in addition to Tomagno.

MADAME CAPPANI, the eminent teacher of voice training, is dangerously ill in New York.

TCHAIKOWSKI's 6th symphony, which was to have been given by the N. Y. Symphony Orchestra at its recent concert, will be given later in the season, the parts not being received in time for proper preparation.

THE N. Y. Philharmonic presented at its latest concert a new symphony by Christian Sinding. It proved eminently satisfactory.

EMIL PAUR, the conductor of the Boston Symphony Orchestra (the successor of Arthur Nikisch), is surely demonstrating his great capabilities as an orchestral leader, and, in spite of adverse criticism, is gaining reputation constantly.

AMONG the list of Americans who are entitled to notice because of unusual success abroad, are Wm. Lavin, the tenor, and his wife, Mary Howe-Lavin, soprano. These artists have conquered a critical musical public, by purely legitimate musical merit, and should receive due praise.

The Metropolitan Opera Company continue their fine presentations, but the repertoire includes much heard works. Why such eminent artists cannot be heard in the newer works of Massenet, Meyer, Verdi, Chabrier and others, is a question worth determining.

A SOCIETY of 50 professional soloists has been formed in New York, with Frank Damrosch as its leader, for the study of choral works too difficult for ordinary choruses. A *capella* singing will be especially cultivated.

FOREIGN.

It is reported in reviews of the musical season of 1893 that there was an unusual barrenness in concert novelties. Leipzig carried off the honors in this respect with two overtures and three symphonies beside other works. Of virtuosos Mrs. Fanny Bloomfield Zeisler is chosen, by the Leipzig "Signale" for first mention.

THE latest reports from Berlin in regard to the conducting of Siegfried Wagner, pronounce him to be capable of development and neither the wonder nor the cloud which he has been called. At a recent concert of his father's works he overcame the coldness of the audience and evinced possibilities of future success.

SAINT SAENS, the celebrated French composer, has a habit of disappearing at intervals, later coming back to his usual haunts with new works. He has just been missed and is supposed to be devoting himself to composition in some out-of-the-way place.

THE Peters' Musical Library, founded by Dr. M. Abraham of Leipzig, has recently been thrown open to the public. World that there were more of them.

At an auction sale of manuscripts lately at Vienna, the well preserved original song Op. 39, bearing Franz Schubert's name and dated April 24, 1824, sold for the small sum of forty-one dollars and twenty cents. An autograph letter of Ludwig van Beethoven to the master's own copyist, H. Rempel, written in 1824, sold for seventeen dollars.

ERNEST CAMILLE SITORY, distinguished Italian violinist, died at Genoa, Feb. 19. Made tours of Russia, Germany, England, and America. Won great distinction and was given the Legion of Honor by French government.

FRANCISCO ARENJO BARRIEN, Spanish composer and author, died at Madrid, February 19. Refused a position as professor of harmony and musical history at Conservatory. Was the author of many criticisms on history and literature of music.

VERDI is eighty years old, yet he takes a horseback ride of nearly two hours every day.

LEON CAVALLO's "I Medici" is proving a great success. The latter part of the opera shows a falling off of interest. It may also be mentioned here that Mascagni has not fulfilled the promise of his "Cavalleria."

AN organ built for a Jesuit church in Shanghai, has its pipes made of bamboo instead of metal. The tone is said to be remarkable for its sweetness and purity. As bamboo can be obtained in all sizes, it is available for open diapason pipes down to C.

AN autograph score of Felicien David's "Le Desert" and 100 scores of Russian composers have been added to the Paris Conservatory library.

ALFONSO CIPOLEON has published at Trieste, his opera 532. A rather prolific composer!

JULIUS HANDBECK, a composer and teacher, who died recently at Halle, wrote 112 works between 1854 and the time of his death.

THE British Museum has increased its musical catalogue by 7497 titles during 1892. Among the rare MSS. so acquired are two very scarce works by Matthison, the would be rival of Handel.

FRAGMENTS of a new opera have been found among Tschalkowski's papers, since his death. The subject is Romeo and Juliet.

It has been found that the Sunday performances of the opera in Paris not only did not pay but detracted from the attendance upon other days.

NEW symphonies are plenty just now. In addition to those named elsewhere one by Richard Metzdorf was given in Leipzig, under the composer's direction, with much success.

ANOTHER noted musician has left the ranks of the tollers since our last issue. Dr. Hans von Bülow, the great conductor, pianist, composer, and critic, died in Egypt (Gizeh), February 8. He was born at Dresden, January 8, 1830, and was but a little over 64 years old. Since 1883 he has given signs of insanity and by his erratic conduct had much to obscure his great powers as a musician. He visited America in 1869-59-90. In 1893 he was placed in a private asylum at Berlin, but his recovery has long been considered hopeless. He was a man of much learning and scholarship.

SINCE November 1st ladies are obliged to remove their hats at the Paris Grand Opera.

TCHAIKOWSKI was the first Russian musician to be honored with a State funeral.

TOSTI, the famous song writer receives \$1200 for each song.

Three hundred and twenty-five books on musical subjects were published in Germany during 1893.

\$8000 have been subscribed to the Gounod monument in Paris.

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DVORAK'S LESSONS.

It is rather an ordeal to take a lesson in musical composition from Dr. Dvorak. He is so thoroughly in earnest himself that he cannot tolerate the slightest inattention on the part of his pupils. His own is such a powerful personality that he fails to understand that his pupils have not his infinite originality. He is such an indefatigable worker himself that he is terribly exacting upon those who are studying under him. And his ideal of art is such a lofty one, says the *Herald*, the self-criticism he brings to bear upon his own works is so searching, that these budding composers often look with dismay upon the ruthless slashes he makes in their compositions.

Even when an idea strikes him as good he is not content until the pupil has told him the reason of its excellence. As he often says:—"If you write well by accident once, you will be sure to write badly ten times. Have a reason for everything you do. Examine your reason from every point of view. Make up your mind as to the merit of a musical theme, its treatment or accompaniment, only after careful, thorough consideration. Then, having come to a decided opinion upon the matter, work and write it out."

You may find many things to change upon further reflection, you may modify the work in many ways, but if your reasoning has been thorough you will find that the foundation, the kernel of your work remains just the same. I have no patience with the people who write down the first idea that comes into their head, who accompany it with the harmonies that happen to suggest themselves at the moment, who then score it for any instrument, or combination of instruments that catches their fancy without any regard to the effect. There would not be so much written if people thought more.

"Nonsense" is a favorite word with the Doctor. He applies it to any music he thinks badly of. "Have you finished your second subject?" asks one pupil of another. "Yes," breaks in Dr. Dvorak, "he has finished it, and this time it is not so bad." "I understand so and so," he continues. "Sometimes he writes such awful nonsense."

In giving a lesson in composition Dvorak seems to concentrate his entire faculties upon the matter in hand. He walks restlessly about, singing the theme or marking the rhythm of the music which the pupil is probably writing upon the board. Then he stops. "What are you doing?" he asks brusquely. "I thought," stammers the pupil. "No! that is just it. You did not think. Had you been thinking you would not be writing such nonsense." Now what do you intend to do here?" he goes on. With the hope of getting out of the difficulty the pupil says: "Don't you think it would be well?"—He gets no further, for the Doctor, good-humoredly, takes him by the arm, and turning him to the board, says: "Don't talk so much. Write!" In embarrassed silence the pupil chalks a note, which Dvorak rubs out immediately. He tries another—the same result. "Don't you know what you want to write?" asks the teacher. "It is your composition. You ought to know what are your ideas—if you have any," he adds as a species of afterthought.

Then, after a vast amount of discussion, during which every note, every rhythm, every harmony is passed through the searching inspection of Dr. Dvorak's critical faculties, a few measures of music are completed, during the evolution of which few measures the pupil has learned more of Dr. Dvorak's methods of composition than could be explained in volume. He never writes a note for a pupil, he never suggests a single definite alteration; the exercise is essentially the pupil's own, and yet by the thoroughness of the Doctor, by his remarks as each note is written, by his expressions of contempt or satisfaction, the few measures of exercise when finished probably bear no more resemblance to the idea with which the pupil started out than does the Ninth Symphony to the latest music hall ditty.

The composition class at the National Conservatory is quite a big one. And it is evidently extremely popular. Apart from the discomfort of having to work under the fire of Dr. Dvorak's sarcastic comments—comments which bring a smile to the listeners' faces and a blush of confusion to the countenance of him to whom the remarks are directed—the pupils seem to thoroughly enjoy their lessons. At any rate they are in no hurry to go when they have finished. Instead of that they open a brisk conversation with the famous Bohemian, asking him questions about his work, telling him about difficulties they have experienced in their compositions, to all of which he listens with never failing interest.

A TRUTH.

To attain to excellence in all things, is an impossibility in the span of an average life-time. But by proper division of time and energy one may excel in some particular thing, and do others well. If you are about to devote your life to music, then the study of all pertaining to the department in which you seek to become a specialist, be it that of composer, performer, or theoretician, must occupy your first attention, and to this mastery of all details incidental thereto you must bend

all your mental energies. This is the price of success. If you are engaged in some other pursuit, give that your first and best attention, and if taking up music as a pleasure and pastime be sure to lay out your time and course of study as to realize your intention and thus avoid becoming an annoyance to your friends and a hindrance in any organization with which you ally yourself. Above all things, avoid, either as professional or amateur, becoming a musical "Jazz" for all trades, who can scrape on the fiddle, tuck on the flute, squawk on the clarinet, blare on the cornet or trombone, and not be able to play at all decently on any instrument. There are some thousands too many of this kind in the land already, and but too few who can play well upon one instrument. Specialists are in demand every day, and they who are masters of their specialty find ready employment. It is the indifferent and poor performers who have to seek, instead of being sought, and who find scant sustenance in the droppings from the rich man's table.

The difference between players lies not so much in the disparity of musical capacity as in that of persistent effort to overcome the difficulties inherent to the study of music. I have known the man of brilliant parts become a martyr to his aptitude, while on the other hand, I have seen, and am acquainted with some who have reached high positions by dogged perseverance, and determination to overcome certain natural disqualifications. Rather be it the latter than the former, but if blessed with the faculty for acquiring easily what others find labor hard to achieve, take my word for it, unless you are willing to desecrate to the consideration of detail and all implied thereby, the man who plods, will become the more useful musician and leave you behind in the race of life.—Dominant.

TO PRACTISE A SONG.

The student, when practising, should stand firmly (on both feet) in an upright, easy position, the head erect, the chest well expanded, the shoulders kept downward; he should open the throat as wide as possible, but the mouth only moderately, drawing the lip rather tight, so as just to show the upper row of teeth, as in smiling, in order that the sound striking a hard surface (says Signor Lamperti), may vibrate with greater intensity, and give a ring and brilliancy to the voice.

It is a great mistake to open the mouth too much—it causes a thick, unpleasant sonority, and renders hard and distinct articulation impossible. The tongue should remain at full length, so as to leave the largest possible space in the mouth.

The student would do well to practise before a looking-glass, or hold a small mirror in his hand, to see if the aperture of the throat and the nostrils are wide.

M. LUTHERS.

PIANO PLAYING CAN'T BE STOPPED.

A music student has her say in the following letter:—"A person has a perfect right to use a piano in her own apartments at any reasonable hour. This subject has been aired in the newspapers again and again, and even carried into the courts, always to the discomfiture of the complainer. Of course, there is much idle drumming by those who are neither players nor students, but as long as there are musicians, students must work long and hard that means hours at the instrument. Why, sometimes when I have been at the piano, people who call themselves 'gentle' have had the impudence to rap on the wall. Those persons who are so sensitive to noise, should not live in a city, with its houses and flats of thin walls, but go to the quiet of the country."

While playing Kalkbrenner's four-part, one-handed fugue, I thought of the excellent Thibaut, author of the book on "The Fugue of Music," who told me that once at a concert given by Graner in London, a polite Lady somebody, an art amateur, actually rose, against all English convention, and stood on tiptoe to stare at the artist's hands. The ladies near her imitated her example, until at last the whole audience was standing; the lady, and after her the ladies, whispered around Thibaut: "Heaven, what trills! what trills! and with the fourth and fifth fingers: and with both hands at once!" The whole audience murmured in accompaniment, "Heaven, what a trill! what trills and with both," etc. Would to heaven that a race of monstrosities could arise in the world of art, and that the players' fingers on each hand, then the day of virtuosodom would be at an end.—Schumann.

Untoward accidents will sometimes happen; but, after many, many years of thoughtful experience, I can truly say, that nearly all those who began life with me have succeeded or failed as they deserved.—Richard Sharp.

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VON BÜLOW DIES.

DR. HANS GUIDO VON BÜLOW, who died in Cairo, on Monday, February 12th, was born on January 8, 1830, at Dresden. Edward Dannreuther gives the following biographical notes and estimate of Bülow's abilities in Grove's "Dictionary of Music and Musicians": "The foremost pianist of that most advanced school of pianoforte playing, founded by Chopin and developed by Liszt. A first-rate conductor, and a musician whose technical attainments and complete knowledge of the art from its germs to its very latest development can be rivaled by a few contemporaries and surpassed by none. As a pianist his repertoire comprehends the master works of all styles and schools, from the early Italian to the present day; it would, in fact, be difficult to mention a work



of any importance by any composer for the pianoforte which he has not played in public and by heart. His prodigious musical memory has enabled him also as a conductor to perform feats which have never before been attempted, and will in all likelihood not be imitated. The distinctive peculiarity of both his playing and conducting may be set down as a passionate intellectuality. One notices at every step that all details have been thought about, and mastered down to the minutest particle; one feels that all effects have been analyzed and calculated with the utmost subtlety, and yet the whole leaves an impression of warm spontaneity. This is the highest praise which can be awarded to an exponent. It does not, perhaps, apply to all of Bülow's appearances in public, but it applies strictly to his performances at their best; and it is but bare justice to measure the achievements of a great artist as one measures a mountain chain, by the peaks rather than by the valleys. The analytical and reconstructive powers just emphasized render his editions of classical pianoforte works, such as those of Beethoven's sonatas, variations, and bagatelles, from Op. 82 upward, of Creative studies, of selections from Sebastian and Emanuel Bach, from Handel, Scarlatti, etc., in which he has indicated the most refined phrasing and fingering, as well as the most minute nuances of tempo and expression, and has located the presumable misprints and inaccuracies—unique and invaluable to the student. In addition to these admirable partition de piano of the most intricate score in existence, Wagner's "Tristan und Isolde," together with that of the overture to "Die Meistersinger," and "Eine Fantasi Overture," as well as the arrangements of Weber's two concertos and the "concertstück for the pianoforte solo, should be mentioned." In early youth Von Bülow seems to have shown neither talent for music nor delight in it. Both gifts first made their appearance after a long illness, but then in a supreme degree. After his ninth year, he was placed under Friederich Wieck, the father of Clara Schumann, who laid the foundation for his future technical achievements. M. K. Eberwein was for two years subsequently his master in harmony and counterpoint.

In 1848 he came to the University of Leipzig to commence the study of jurisprudence, his parents always having looked upon music as a mere pastime.

At Leipzig he continued his studies in counterpoint under Hauptmann. In October, 1849, we find him a member of the University of Berlin, absorbed in the political movements of the time, and contributor to a democratic journal, *Die Abendpost*. In this paper he first began to announce and defend his musical doctrines of the new German school led by Liszt and Wagner.

A performance of "Lohengrin" at Weimar, in 1850, under Liszt, moved him so intensely that he threw over his career as a lawyer, went to Zurich, and, intrusted himself to the guidance of Wagner. In June, 1851, he went to Weimar to study pianoforte playing under Liszt, and in 1853 made his first concert tour, playing at Vienna, Pesth, Dresden, Carlsruhe, Bremen, Hamburg, and Berlin. From 1855 to 1864 he occupied the post of principal master of pianoforte playing at the Conservatorium of Professor Stern and A. B. Marx, at Berlin. Here we find him organizing trios, soirees, orchestral concerts, and pianoforte recitals, with programs of the most varied character, though with a decided leaning toward the works of the new German school, writing journeys for various political and musical papers, making journeys through Germany and the Netherlands, and Russia, and reaping laurels everywhere as player and conductor. In 1864 he was called to Munich as Principal Conductor at the Royal Opera, and Director of the Conservatorium. It was there that he succeeded in organizing model performances of Wagner's "Tristan und Isolde" and "Die Meistersinger von Nürnberg." In 1869 he left Munich and has since been giving concerts in Italy, Germany, Russia, Poland, England, and America.

It will be remembered that Von Bülow's first wife was the daughter of Liszt, and that she subsequently left Von Bülow and became, in 1870, the second wife of Wagner, the relations between the great musicians being not greatly disturbed by the incident.

For the last two years Von Bülow's insanity has been acute, and his death has been expected by his friends.

A SUMMER SCHOOL IN PROSPECT.

The time has about arrived for a summer normal school of a high order. Every summer there are quite a number of good small schools where a teacher can gain considerable knowledge but I don't whether any of them afford advantages to meet all demands.

An active teacher can take in a great amount of theoretical knowledge in the course of one of these summer schools. This knowledge can afterward be more thoroughly digested. An ideal normal school perhaps is not attainable just yet, but we are tempted very strongly to try our hand once more. All things can be accomplished if only the teachers come out and support the undertaking. Years ago the editor of *THE ETUDE* engaged in this work, provided a corps of able instructors at a great expense, but for some reason the teachers did not give it support. We have before this, and after it, attended many summer schools which were not any better patronized. One chief reason of failure in summer schools in the past, is that there was not the necessity for them that now exists. The field of musical education has broadened enormously in late years. Theory has become a necessity. History is required in every course. A teacher can remain no longer ignorant of the great works in music; besides this collateral knowledge is indispensable. The public is more exacting—unless a teacher is roundly developed musically, he sinks to the bottom. It is to meet the demand for higher culture that we are moved to announce a summer school in Philadelphia for teachers of music, and others. The proper understanding of "Touch and Technique" by Dr. Wm. Mason requires the living example. We are deluged with letters from all parts of the country, inquiring where "Touch and Technique" may be learned. We purpose to afford every advantage to teachers in the way of gaining a knowledge of piano technique based on "Touch and Technique." We hope to have Dr. Wm. Mason, W. S. B. Mathews, and T. C. Fillmore, principally for this object. All branches of musical education will receive attention by the greatest experts in the country. Lectures on music will be made a chief feature. Classes in theory will be in charge of Dr. H. A. Clarke. We propose to have a recital daily by some artist, besides numerous concerts by the pupils. A general chorus practice, we hope to have, every evening. The plan in detail is not yet made up but for that there is time enough. We will mention that the University Extension Course will be held in Philadelphia at the same time. In this course many of the best lectures can be heard. There is a movement now to combine these two interests; there is no doubt that they are closely related. We would like to have the vote of our readers on the desirability of a first-class summer school. Let us have your views before next issue, not for publication, but testimony from active teachers will be valuable just at this time.



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READ! READ! READ!

BY MADAME A. FUPIN.

One would deem it almost unnecessary to say that every student of music ought to take a musical journal, and still more unnecessary to say that every teacher of music should. There are some teachers that insist on their pupils subscribing for a musical paper. May there not be some pupils who ought to insist on their teacher taking one? Perhaps it would not be too much to say that the musical periodicals ought to be read, not only by teachers and students, but by all persons who go into society, attend concerts and who would be thought intelligent.

It may be well to consider the reasons why these should peruse the musical journals and their excuses for not doing so.

There are teachers and teachers. Some have had every advantage and are thoroughly equipped for their work; others have had but few advantages, yet are striving to do their best; some have a narrow routine, on the lines of which they work year after year, ignorant of the fact that the world's progress has left them far behind; others are experimenting, while others are ignorant of the first principles of teaching. Some teachers have the gift of imparting their knowledge to their pupils, while others, their superiors perhaps in learning and executive ability, are more or less lacking in this faculty.

An experienced teacher might think it enough to read a paper that chronicles the current events of the musical world, but consider it unnecessary to read a magazine which claims to teach people how to study and how to teach. But has it never come within his experience to have at least one pupil who was not teachable by ordinary methods, whose temperament or personal peculiarities demanded an original management, a new way of getting at the intelligence? And might not this way be suggested by the perusal of the music journal? Would it not be a good idea for teachers to copy the M. D.'s, and write out a description of their hard cases and the treatment and send to the journals? Teachers with a long experience will generally have at least one such *rara avis* among their pupils.

The teacher of few advantages will find the hints and ideas in a musical journal equal to any number of music lessons; indeed the written thoughts of distinguished and successful teachers are of far more value than real lessons from an inferior teacher.

No teacher ought to think his or her method of teaching so perfect, it could not be improved by at least comparing it with others. It must be remembered that methods of teaching are constantly changing. The methods of to-day are not like those of ten years ago, and still less like what they were twenty years ago. As the standard of piano playing in this country is higher to-day than it was twenty years ago, and as more persons aspire to the highest standard, so the methods have correspondingly changed. The royal road to learning is being diligently sought and in some cases has been found.

The day of the Instruction book—Hüntner's or Bertini's—is over: the Instruction book seems to be for the teacher who doesn't know how to teach. Observation proves that there is nothing so discouraging to a beginner as an Instruction book: with some teachers the future is mercifully veiled, but with the Instruction book teacher, the long interminable way lies open before the ambitious little boy or girl, and means so many pages to be gone over before having a piece, said piece being something with a blue or pink cover that they can roll up.

The one-sided teacher who has been giving Czerny and Cramer for the last twenty years, and who has never read a musical journal, would be somewhat astonished, on picking up one by accident, to read therein that there are some teachers who no longer give exercises to their pupils, who no longer consider it necessary to spend years practising exercises in twenty-four keys, to accustom the hands to positions that may never occur in any of their pieces. To be sure, they give technical studies, or finger exercises, comprehensive enough to cover all

emergencies, but no Cramer or Czerny, the elements contained in these, being plentifully found in the pieces to be studied.

No teacher can afford to do without the musical periodicals. Besides the current musical events, think of the subjects treated of—How to study a piece: How to make the most progress in the shortest term: How to memorize: How to play with expression: What to read, and an infinite variety of other topics, all interesting and instructive to the teacher. Even the advertisements of a musical journal are suggestive.

Wide awake teachers must keep up with the times, they need to get the newest ideas, and these come out in the musical periodicals. They ought also to be willing to give their original ideas to the world. If you have a new idea and try to keep it to yourself, you will find that somebody else has that same idea, or something similar to it. If this other gives it to the world, he gets the credit of originality.

Musical students cannot afford to do without a musical journal, unless they wish to become one-sided. No teacher is able to take up many subjects in one lesson, but must be compelled, for want of time, to neglect some topics he would like to touch upon. The perusal of some little essays rounds out the pupil's knowledge, excites his ambition, supplements the work of the teacher and impels him to reflection and to ask questions of the teacher, and this in turn compels the teacher to read the journals, in order to be ready for the pupil's queries.

There is no doubt that musical journals are valuable and necessary, since so many good teachers are willing to contribute their best and brightest thoughts to them: and what excuses do people give for not reading them? One says "I haven't time." Such are advised to give one lesson a week less, take at least one hour a week to get some new thoughts to vitalize the weary brain. This reading may be done for recreation if not for instruction. Some teachers say, "I do not read or recommend the musical journals; there are so many theories advanced, so many methods put forward, that one gets all mixed up and doesn't know what to believe." Ha! ha! now you have fallen into my trap. I was just waiting to hear you say that. What is a method? If playing will be the object, method is the road to reach it. Method is the short cut to perfection. If different teachers have different methods, the goal is the same, it is only the starting point or the route which varies.

The real teacher is not the one who says "Do this exactly as I do, or as I tell you to do," and who intimates that no further questions are to be asked on the subject; but the one who teaches his pupils how to think, to reflect, to learn the principles of things, so that if they were to stop their lessons next week, they could go on alone, by means of the principles learned: while the pupils of the other teacher come to a standstill as soon as they stop taking lessons.

One learns nothing by blindly following another, but by examining the theories and weighing the opinions of many others, one develops his own judgment. Experience brings experience, and reflection promotes progress.

The one who gets "all mixed up" reading the ideas and opinions of others is not one who can separate the chaff from the wheat. The young, inexperienced teacher, must study, read, reflect and experiment, to grow into full stature.

Those who do not teach, or study music, and are perhaps not musically inclined may ask, "Why should I read a musical journal?" Why, to avoid the ridiculous mistakes made by those who attempt to express their opinion on a subject of which they are ignorant. If that lady who was writing a novel had read the musical journals, she probably would not have made her heroine play "Beethoven's lovely variations on 'Home sweet home'" nor have her "study sub-bass-tiff she could trill like a bird." What do you think of this?—Mr. Ed. U. Cated was occupying a seat in the box of Mr. Moneybags at the opera, and casually remarked, "Are you partial to Meyerbeer, Mr. Moneybags?" "No, no," replies the latter, "I never drink anything but Milwaukee." Or this:—Mr. Parvenu was calling on Mr. Hi-birth, who was sitting in his library and occasionally glancing over the papers. Suddenly he saw, "They say Cotopaxi can sometimes be heard 500 miles." "I don't believe it," says Mr. P. "You don't; why not?" "Why I don't believe there is a singer in the world that can be heard half that distance." "But Cotopaxi is a volcano!" "Oh, is it, I thought it was one of those singing fellows that go around with Paté."

The most intelligent persons try to learn something about every subject. Reader, go thou and do likewise.

QUESTIONS ABOUT SCALES.

[The questions in the following list have all been asked the writer at different times by men and women of culture. Scales are not dry runs simply. Their origin and development are mixed up with some of the most interesting facts of human history and life. The information involved in answering these questions correctly will certainly make music seem greater and nobler to any boy or girl who will take the trouble of looking them up. There will be a brief set of answers for a future number of *The Etude*, sufficient to test the correctness of the conclusions arrived at by our readers.]

- I. Are the intervals of our major mode derived from nature, or are they artificial?
- II. Is the cry of any animal in the intervals of either our major or our minor scales? Do we hear the chromatic scale in nature?
- III. Are there any modern nations whose scales differ from ours?
- IV. What two great Christian bishops busied themselves with singing-schools and scales?
- V. Who invented syllabic names of our scale notes, and how did he happen to do it?
- VI. Is the use of the chromatic scale earlier or later than of the major mode? How did it get its name?
- VII. Are any of our scales older than the Christian era?
- VIII. Which tone of our scale gives energy to our music? which repose? which is the saddest, the most restless? which is neutral?
- IX. What did Milton mean when he wrote "Lap me in the soft Lydian air?"
- X. Do we use any of the scale intervals in speech?
- XI. Are the relative pitches of the scale tones always the same on the violin that they are on the piano?
- XII. What is an enharmonic scale?

SHALL ALL CHILDREN LEARN MUSIC.

This idea seems generally to prevail that music is an accomplishment that is to be acquired only by a special course of study and by certain methods that are not, as a rule, employed in teaching other branches of education.

It would seem to go without saying that a child should learn music as it learns its A, B, C's. If a child can read, it ought to know the letters on the scale and the keyboard of an instrument. There is no reason why a child should not read music as readily as it reads print.

Music should never be an accomplishment, and should never be taught as such. It should be as much a part of the regular training of every youngster as reading and spelling. No matter how long people live, they are never out of the range of music and its possibilities. Every church service, every entertainment, even nature herself, is full of music; and those who are taught from childhood to comprehend and assist in creating this most delightful accompaniment to every-day life have very much to be thankful for. When a child can read its primer, it should be thoroughly drilled in the elements of music and as it advances should study this branch in common with its A, B, C's. If this were the case, we would have a great deal of very much better music than we are treated to, and those who hear it would be much better able to appreciate it. In addition to this, there is nothing so comforting to persons of fine temperament as the harmony of good music, and no greater delight in leisure hours or times when one is somewhat under the weather, than to be able intelligently to appreciate or render the fine works of classic and more ordinary composers. As almost every house in the land has a musical instrument of some sort, it seems strange that every school-house has not its musical part and its primer, and comprehensive course of musical study. The child who learns music with the elementary branches is so ingrained with it that it is never forgotten.

Music is always elevating in its tendencies and puts people in better humor under almost all circumstances. It is a solace to the weary, and it breeds the strain of care, puts the whole being in better condition and is often quite as valuable to distracted spirits as a doctor's medicine.

It would be well worth while to incorporate a thorough musical training into the public school system; and some day, when we are able to realize more clearly the advantages of it, we shall see this delightful element made a part of all courses of study.

—There are certain fine qualities in the best legato piano-playing that are best developed on the reed organ. Many of the most noted teachers have a reed organ in their studio, and require pupils to play certain passages on this instrument. There are also many time difficulties that are best conquered on this instrument. The "Mendelssohn Song Organ," by Mr. Lane, London, volume II, contains special work in this line, as well as material for the best playing of church music, both on the piano and on the reed organ. It is not an uncommon thing for pupils to not really know what a true legato is until they have learned it on the organ.

NOTES FOR TEACHERS.

BY PHILIP Y. KRIVIS.

DURING a talk on tone-production, one teacher with an incredulous look said, "You really don't believe that the manner in which the key is struck makes any difference in the tone. The hammer can only strike the string in one way. How then can you alter the tone quality by pressure or believing in such an absurd thing as the so-called caressing touch?" This teacher was a pupil of a celebrated musician, who only recently in a lecture publicly made the assertion that a good touch depended far more on a proper use of the pedal and correct phrasing, than on any method of striking the keys.

(1) To the skepticism of my pupil I made no reply, but the next lesson, after he had played for me the piece he had been studying I played it for him, when his first remark was, "Why can't I get such a beautiful singing tone from the piano." I said, "You should be able to, for you know the hammer can only strike the string in one way." This object lesson convinced him more thoroughly than hours of talk, and thereafter he was a converted man. The proof of the touch is the sound thereof.

* * * *

I found that many teachers made the mistake of giving the pupils too much in a lesson. Instead of taking one point and making it perfectly clear to the pupil, they confused the latter with a multitude of details and the consequence was that the pupil did nothing intelligently and well. As an instance, one teacher gave all of the Mason finger exercises with both rhythms in one lesson, and then wondered why his pupils became hopelessly confused. Here the old saw holds, "One thing at a time and that done well."

* * * *

I was surprised to find so many teachers using the Mason "Touch and Technique," with the hand and arm in a state of great rigidity. Unless the muscles can be kept relaxed, one would better leave the two-finger exercise alone, as it may be productive of more harm than good, owing to the fact that the contracted muscles are exceedingly liable to strain.

* * * *

One teacher had been playing for years with not only the forearm but the upper arm to the shoulder as rigid as iron. He had been studying all the time with good (!) teachers; at least teachers of reputation as musicians. He could not play three pages of a piece containing perfectly easy finger work without becoming exhausted. I was obliged to forbid him the use of the piano entirely (for he could not even play legato) and go back to the most elementary work on the Virgil Clavier before I could secure the free action of the fingers, with the hand and arm in a devalitized condition. At the end of two months he was able to play even difficult expansions with perfect looseness of arm from shoulder to finger tip, and said that getting his muscles into correct playing condition alone paid him for the money he had spent at the Summer School.

A CHRONOLOGICAL HISTORY OF THE CHIEF MUSICIANS AND MUSICAL EVENTS FROM A. D. 1380-1885.

BY O. E. LOWE.

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| DATE. | BY O. E. LOWE. |
| 1387 | Alexander Campbell Mackenzie, b. Edinburgh. Celebrated Composer; "Colombs," "Rose of Sharon," etc. Philip Scharwenka, b. Posen. Composer and Teacher. Agnes Zimmermann (Mdlle.), b. Cologne. Excellent Pianiste. Charles Swinnerton Hoap, b. Birmingham. Talented Composer. Felix Mendelssohn-Bartholdy, d. Leipzig. Dr. William Croft, d. Taunton. First performance of Meyerbeer's "Huguenots." Sims Reeves' first appearance in Opera at Drury Lane. |
| 1848 | Sophie Menter (Mad.), b. Munich. Celebrated Pianiste. Charles Hubert Parry, b. Gloucester. Talented Composer and Theorist. |

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| DATE. | 1848 |
| | Giacinto Donizetti, d. Bergamo. Irish "Royal Academy of Music" founded. Chopin first came to England. First performance of Elotow's "Martha." First performance of Nicolai's "Merry Wives of Windsor." |
| 1849 | William Shakespeare, b. Croydon. Eminent Vocalist, Conductor, and Composer. Dr. Hugo Riemann, b. Grossmeh. Learned Writer. Johann Strauss (Sen.), d. Vienna. Jacques Pérot Masas, d. France. Frederic François Chopin, d. Paris. Otto Nicolai, d. Berlin. Friedrich Kalkbrenner, d. Paris. Conradin Kreutzer, d. Riga. Emma Albani (Mad.), b. America. Brilliant Singer in Opera and Oratorio. Xavier Scharwenka, b. Posen. Composer and Pianist. Annette Esipoff (Mad.), b. St. Petersburg. Talented Pianist. George Henschel, b. Breslau. Talented Singer and Composer. Antoinette Sterling (Mad.), b. New York. Well-known Contralto Vocalist. First performance of Wagner's "Lohengrin." Mary Kroebe (Miss), b. Dresden. Distinguished Pianiste. Arthur Goring Thomas, b. Sussex. Wrote the Opera "Esmeralda," and other splendid works. Albert Lortzing, d. Berlin. First Performance of Verdi's "Rigoletto." Gasparo Spontini, d. Ancona. Emile Sauret, b. France. Celebrated Violinist. Charles Villiers Stanford, b. Dublin. Excellent Composer of Oratorios, Quartettes, etc. Frederic Hymen Cowen, b. Jamaica. Talented and Popular Composer. Raphael Joseffy, b. Freiburg. Excellent Pianist. Minnie Hank (Mad.), b. New York. Brilliant Operatic Singer. Thomas Moore, d. Devoizes. A. B. Furstenau, d. Dresden. George Onslow, France. Died 1853. Franz Rummel, b. London. Eminent Pianist. Verdi's "Travatore" and "Traviata" first produced. |
| 1854 | Moritz Moszkowski, b. Berlin. Eminent Modern Composer. Henrietta Sontag, d. Mexico. Bach's "Passion Music" first performed in England. Maude Valeria White (Miss), b. Dieppe. Talented Composer of Songs. Sir Henry Rowley Bishop, d. London. Crystal Palace Saturday Concerts instituted. Robert Nicolas Charles Bochas, d. Sydney. Costa's "Eli" produced at the Birmingham Festival. Wagner conducted the London Philharmonic Concerts. |
| 1856 | Nathalie Janotha (Mdlle.), b. Warsaw. Distinguished Pianiste. Robert Schumann, d. Near Bonn. Theodor Döhler, d. Florence. John Braham, d. London. Charles Adolph Adam, d. Paris. Carl Czerny, d. Vienna. First Handel Festival at the Crystal Palace. Michael Von Glinka, b. Berlin. Rubinstein's first public appearance in London. Johann Baptist Cramer, d. London. St. James' Concert Hall (London) opened. Anton Diabelli, d. Vienna. First Leeds Musical Festival. Siegmund Newkomm, d. Paris. Bennett's "May Queen," produced at Leeds Festival. |
| 1859 | Luigi Lablache, d. Naples. Nations' first appearance in London. Ludwig Spohr, d. Cassel. First performance of Gonnod's "Faust." "Monday Popular Concerts" (London) instituted. Louis Antoine Julien, d. Paris. Macfarther's Opera, "Robin Hood," produced. Wilhelmine Schröder Devrient (Madame), b. Coburg. Wallace's "Lurline" produced. Heinrich Marschner, d. Hanover. London Academy of Music (St. George's Hall) first opened. Carl Joseph Lipinski, d. Austria. Patti's first appearance in London. François Elie, Halévy, d. Nice. Sullivan's Music to the "Tempest" first performed. Benedict's "Lily of Killarney" first performed. |
| 1868 | Josef Maysseder, d. Vienna. |

* b. born.

† d. died.

(To be Continued.)

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I'VE HEARD HIM ONE.

"Oh! I'm so sorry I came. I've heard him once, three years ago."

We would suggest that our readers pause for a while just here, in order to fully absorb the meaning of the above quotation, as it is evidently a pearl from the in-

nermost thought depths of the average concert audience, which, for clear cut, unmistakable form and quality, is rarely surpassed. It was uttered at a recital of one of our leading concert pianists, just as the speaker caught sight of the artist's face, and by chance reached a wider circle than its originator intended. The mental attitude which it discloses, we admit, is not, on first glance, of the most inspiring; but look again, a magnificent fortune lies just beneath the surface, which we would not say that you should miss. Had she not bravely endured one entire program of the most musical works of the great composers for the piano-forte because it was the thing to do? It would have been quite inexhaustible, you know, to have not heard the artist, and if at the conclusion of the ordeal her ideas concerning his standing in the world of music changed, it seems slightly clouded, she needed but to step into the sunlight of the reviews to have the mist dissipated, and the correct opinion made her own. What I would you have her willingly sacrifice herself a second time, when the first offering procured for her the mask which has answered her purpose.

She has been to the outskirts of the June wood, and has brought home a few dry, broken twigs in proof of her pilgrimages. Of the magical influence of its light and shade, its changeable, ever-fascinating moods, of the life-giving spirit of beauty which there everywhere unfolds itself for those who will but see, she was innocent of a single thought. But there is something so interestingly real and tangible in those pieces of bare wood! What matter that Nature, in the fullness of its power to refine and to ennoble, lay before her unnoticed? she has the twigs; they answer her purpose.

Still, in spite of our friend and her kindred spirits, there are a few of us who prefer living trees and flowers, mosses and ferns, to dry sticks; who see in the ideal, as expressed in the arts, with an especial, subtle power in music, something of infinitely more moment than is contained in the realisms and trivialities of everyday life; who would say of music, as Mr. Lowell once said of poetry, "It is that which frequents and keeps habitable these upper chambers of the mind which open toward the sun's rising." MARIE BENEDICT.

MUSICAL PHARISEES.

BY CHARLES W. LANDON.

THEY sneer at their more worthy brethren. They deride the work of fellow musicians. Like the old Jewish Pharisees, they make a great show and parade of their self-superiority. They have invariably been "abroad," and never neglect an opportunity to tell about it, and make much show of the fact that lessons were taken of certain celebrities. By the way, did the reader ever notice that the amount of prominence given to who was their teacher is in direct ratio to their own musical and intellectual worthlessness? These self-adoring beings never play popular music, nothing but Bach and musical transcriptions of "Vagner," and as the "common herd" do not appreciate the divine harmonies of the great father, Bach, they do not play at all, making up the felt deficiency by a still greater parade of their classic taste and surpassing knowledge gained while "abroad" those few months. Their pupils are given five-finger exercises and scales, major and minor, with Bach inventions and fugues for recreation. The only sheet music given, is from foreign publishers, and is as tasteless as is a Plaidy technical exercise, their idea of the value of a piece of music being graded by its inherent lack of interest, absence of anything like tune.

These "blind leaders of the blind" spare no pains to condemn any playing they may hear by a fellow teacher or by his pupils. When they are young and inexperienced, they sometimes patronize their public by giving a musicale to "elevate their taste; to show them what true music is like," making a program up of the least tasteful and interesting of old music, with a few modern chaotic effusions as noisy as they are uninteresting. But their posing while playing these selections, or while pupils are playing, is intended to convey the idea that the soul is lifted to untold heights of musical ecstasy.

But when the children are asking for musical bread, why should they be given a stone, or when asking for a fish, should a serpent be given, or when asking for an egg, why should they be given a scorpion? The great masters have written interesting and tuneful and musical music; the best modern masters have given music that goes to the heart and makes the eye flash with satisfaction. Why not give this music to our pupils?

SOME ERRORS AS WE FIND THEM IN PUPILS.

BY C. D. REYNOLDS.

When a boy from one of our public schools informs us that he is solving problems in ratio and proportion, without the direct aid of rules or teacher, we have a fair idea of that pupil's progress in arithmetic.

Now, how far is a boy advanced in music who says that he is playing Mozart's Sonatas? Your reply doubtless is, that you cannot tell unless you happen to know his teacher or his teacher's particular method. But let us examine one of his pupils; it may help us to a valuable insight into the course of things musical as we find them at chance times.

The pupil has just entered the room, and I am sure you have high hopes, for who would not gather from that expressive face a moral earnestness; that is willing to fulfill every command, and a seriousness of mind that will brave every duty? The ardor of youth is upon his cheeks and in his eyes; he has been dreaming of his art, and of wealth, and fame, and immortality; secretly, perhaps, he has resolved that to this end he will expend his best energies. He will show to the world another miracle of Genius!

We have been told that his favorite motto is, "Technic Conquers," and I fear his best efforts have been expended to this one end as the centre of all. Dear boy, what have you read, or who have been your advisers and instructors? I have been by your side, an unknown friend, but now you insist that I shall do for you as becomes a teacher.

Go, therefore, into the adjoining room. I will play for you a few easy melodies, chords, and rhythms.

Oh shame! The boy is deaf—stone deaf! He cannot satisfactorily discriminate nor put upon paper the simplest elements of music you may dictate to him. What can be done, or who shall we blame? Rashness is a sin, but ignorance is the eternal enemy of truth. Still, perhaps, the youth has talent, but in his enthusiasm has sinned against it. But what excuse shall we make for his teachers?

You have all seen this striding dreaming at his instrument, repeating, hours every day, those beautiful but difficult strains of sound which affect his being so strangely. He often trembles from exhaustion. The enthusiasm of his teachers, the flattery of his friends, the keen delight which he derives from the play of sounds upon his nerves, these are the physical sensations which keep up his courage; they stimulate his hopes; they are to him the fires of his genius.

I know his teachers have constantly inquired of him: "Hören Sie sich spielen?" I know he has meekly answered "Ja," for he would have been ashamed to answer "Nein," he did not know that there was any possibility of his being deaf, and so he often wondered at this strange question.

But now, dear reader, comes the trial. I must break to him the sad but unchangeable truth. No, I will not, I cannot do it. Shall I spare myself and him the pain? Or shall I tell him that he has studied all wrong and must begin over again from the beginning; that he must remain so many years under my pupilage; that he must study by a new method which is peculiarly my own, the fruit of ripe years and many mouths of European toil?

No, such news shall not greet his ears. I know it would not be at all strange; for besides the *dilettanti* from whom he has had his first lessons, he has studied four different methods under four renowned teachers. Each time he has been made to feel that he knows nothing and that his former instructor has been at fault.

But what can be done with this pupil? There are those who pose as educators who yet tell us that they despise the cause. No, I will not be an egoist, but will apply my humble abilities with reason and humanity. I will take this pupil away from his piano, I will have him provide for himself a few modern works on music, the names of which I will not mention here lest you should think me guilty of desiring to advertise. I will begin a course of training which should belong to the primary department of our public schools. We must learn to hear and think in sounds, which is the exclu-

sive and distinguishing mark of the musician. Sound is a sensation. I must teach this boy to analyze these sensations, to give a mental account of them, to restore them to a unit in consciousness, which in music is a distinctly musical thought. I must lead him to observe the inter-relations of melody, harmony, and rhythm. In inventing simple phrases, I will not tell him to listen, but will make him analyze each tone mentally by showing him what is to be heard and how he can hear it. Such a method will draw the pupil to the teacher, because he practices knowingly. There are no longer days of darkness because of doubt.

My instructions will further be conducted in this wise:

1. Study many things. If you study nothing but music the chances are that as an art student you are liable to become of a one-sided opinion, perhaps eccentric, so you would lose the moral as well as the intellectual balance, and never realize the complete development of your higher powers.

2. Before an intellectual automatism is gained, the mind must co-operate in every sound, or the organic conditions of knowledge only are fulfilled. So make your standard of musical excellence an intellectual attainment, rather than a technical accomplishment, as is the custom among us. Mechanical consideration should not outweigh musico-intellectual consideration. The former cannot exist in art independent of the latter; it can grow with it, but not precede it.

3. When the time is opportune we shall study the relations between body and mind. You will learn the fundamental conditions of technic. It will be a real guide and foundation to build upon—a science that will make you an intelligent critic of your own practice, and will make it clear to you that technic is not so much a matter of position or manner of touching the keys as you formerly believed. You will learn that technic is the result of certain conditions; that these conditions depend upon the action of the nervous mechanism; that this "active condition" is a feeling, and can be known to the player only, while the teacher can but observe imperfectly by the external movements. These will be interesting facts into which the earnest pupil is willingly drawn. They explain to him why some players execute not only accurately but with refined feeling, while the hands often assume apparently impossible positions. Here will be emphasized for him the knowledge and importance of an automatic technic and the means for its accomplishment; that an act becomes automatic not by thinking of the act, but solely by the repetition of an idea many times. This is the organic condition by which an unconscious activity becomes established.

4. Always listen to a voice of authority. One says that a man cannot serve two masters; either he will love the one and hate the other. But of two masters serve the greater, by which I mean Intelligent Musicianship, and you will in time learn to understand the essentialism of the mere technicist, by whom this whole world has been swept as by a tornado, whose mission has been in the name of art; his influence, both for good and evil, is still with us, but his nobility can no longer be protected under a false or magic garb. Woe unto the sin of technic-mongering, the destruction of talent and sound musicianship!

5. Remember that of itself diligence is not sufficient to win success. Diligence must be guided by intelligence, and intelligence dissipates the idea that pure intuition rules the sphere of art. The genesis of music took its rise in the phenomena of nature. Study the truths of science; they will reveal to you the nature of art.

6. Do not spend much time upon the unprofitable study of aesthetics, even though you have the inclination. Aesthetics is the philosophy of the beautiful in art. It will be sufficient for you if you enjoy the facts of music as you find them in practice. Seek these, and at the conclusion of your studies it will be found that you possess also a philosophy of the beautiful—facts of art comprehended within universal statements.

So let me dismiss my pupil. You will recognize him when you meet him and believe in him. Then you will know that it was by diligence, economy, and the practice of virtue he became an intelligent musician, a good and useful citizen.

HINTS AND HELPS.

"No great musician is possible without great passions."

"What we do well, we like to do. To be a true artist you must first be a true man."

Never give a decision on any point in theory, if you are in doubt as to its correctness, without first looking it up. Do not assume to know that which in reality you do not.

Only he who knows much, can teach much; only he who has become acquainted with dangers, who has himself encountered and overcome them, can successfully teach others how to avoid them.—FORKER.

"As you grow in your art," said Gounod to a young poet, "you will judge the great masters of the past as I now judge the great musicians of former times. At your age I used to say 'I'; at twenty-five I said, 'I and Mozart'; at forty, 'Mozart and I'; now I say 'Mozart.'"

A very successful way to cure one's self of a fault, is to practise the opposite fault for awhile; for instance, the one who hurries his time must lag it, the one who holds his wrists too high must practise awhile with them too low, the one who has a tendency to play soft must practise too loud, etc.

"It is not his genius," old Zelter once said of Mendelssohn, "which surprises me and compels my admiration, for that was from God, and many others have the same" (thus spoke his attached teacher). "No; it is his incessant toil, his bee-like industry, his stern conscientiousness, his inflexibility toward himself, and his actual adoration of art. He will gain a name in everything he undertakes."

"Music," says Burney, "may be applied to licentious poetry, but the poetry then corrupts the music, not the music the poetry. It has often regulated the movement of the lascivious dances, but such snarl, heard for the first time, without the song or dance, could convey no impure idea to an innocent imagination, so that Montesquieu's assertion is still in force, that 'Music is the only one of all arts which cannot corrupt the mind.'"

ABOUT PLAYING THE LESSON OVER FOR THE PUPIL.—Many teachers just play the lesson over for the pupil and then say (like Bach): "It must sound like this." This is sufficient for advanced pupils only; for all others much more instruction is necessary, viz., what to do in order that it may "sound like this."

Neither is it always necessary to play the whole, perhaps very lengthy, piece over for the pupil; a few single isolated passages are often sufficient to pave the way for a thorough understanding.

Sometimes, when we have a strange piece rather difficult to understand (for example, the first pieces of Bach, Schumann, or Chopin), it is necessary to play the whole piece over before the pupil begins to practise on it; at other times, however, it is a good plan to let the pupil work his way alone, a little way, perhaps, in the interpretation and manner of execution of a new piece, and afterward give him the necessary directions, or perhaps practical help by playing it all over for him.

It is also a good idea to allow advanced pupils to take up a piece and work it up entirely to the best of their ability, until they play it correctly, in their own estimation, or till they do not see anything more in it; then let the teacher's judgment and experience exert their influence upon the work. During the first year the teacher should play nearly everything over repeatedly.

L. KOHLER.

—As the defective links of a chain, even if singly repaired, do not repair the chain completely, so any single measure of a piece, though slowly and carefully practiced (and thus mastered) does not make the pupil play the whole piece properly, unless the measures before and after are joined to it, so as not to leave the slightest inequality. So we shall find the usual mode of playing a piece a hundred times or more over is only a waste of time.

Take that measure or measures on which do not go smoothly, practice them carefully, and after having done so, bestow the greatest pains to join them to the adjacent measures.

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FAILURE IN MUSIC.

BY A. J. GOODRICH.

RECENTLY I attended a concert by the "advanced" pupils of a certain institution. I was led to suppose that the performances, if not artistic, would at least show the results of good instruction and conscientious endeavor. The programme consisted mostly of piano solos and there were six "graduates." Three of these stopped in the midst of hopeless musical wrecks, and one made four attempts to start a certain strain before she could continue the performance. The affair was so unmusical and so embarrassing as to be unendurable, and after five numbers I withdrew. Since then I have endeavored to analyze the causes which produced such unfortunate results, for this concert was not an isolated case which might be dismissed with the remark that the teacher was a mountebank and therefore unworthy of consideration. Such occurrences are common, and, in truth, about sixty per cent. of musical instruction is a failure. Where the failure is so complete, as in the case recorded, it betrays not alone poor instruction on the part of the teacher, but a lack of intelligence on the part of the pupil. And this is the greatest obstacle to be overcome.

Otto Hegner has had one of the greatest teachers in the world to guide his course; but without any instruction whatever he would have achieved some degree of success. His whole nature is musical, his mind is prematurely developed, and his receptive faculties bear the imprint of every emotion experienced or fact discovered. An artistic recital, an orchestral concert, a volume of poems, a Bach fugue, or Beethoven sonata, each in turn preaches its sermon, and Master Hegner profits by the lesson. It is easy enough to instruct such a pupil; but how few there are like Otto Hegner! We must deal with what we have. The mind of the average pupil is dormant; it has never been thoroughly awakened from its quiescent state. The great need is, *how to apply mental force.* Therefore it is a matter outside the domain of music, and this will explain why so many brilliant performers and celebrated musicians are unsuccessful as pedagogues. The very first requisite to the pupil's success (*the ability to think*) is overlooked by the teacher, who excuses his failure by attributing to the pupil natural obtuseness. If teachers would blame themselves with this quality the problem of teaching would find more frequent solutions, for the fault of failure can rarely be laid at the student's door. Even if his mind is not naturally receptive, that is not his fault. It is the teacher's duty to appeal to the kindred senses in such manner as to stir and awaken the dormant mental forces. Suppose the teacher sings a tone and asks the pupil to discover the corresponding tone on a piano or organ. The attention is here concentrated upon a single tone and the ear is appealed to. Then there is a remembrance carried in the mind of something to be compared with its equivalent. The corresponding piano tone will be discovered on account of its resemblance in pitch to the tone sung. The difference in quality between the vocal and the instrumental tone will also be noted. The latent faculty of thought is thus aroused through the more external and less dormant sense of hearing. After the pupil has discovered in this manner a number of piano tones corresponding to those of the voice, the teacher may announce that a given tone will be sung,—middle C, for example. By ascertaining at the piano the unison of this vocal sound, the pupil would know, without being told directly, that the key employed in producing this given tone is known as C. Sight may also be employed in this synthetic method of appealing to the brain, thus: Ask the pupil to describe the piano key known as C. This is a simple mental process, in which the mind is called into action through the sense of sight. The various piano keys known as C may then be discovered by the pupil.

If the teacher sings the next diatonic tone above C the natural inference to be drawn is that the new tone is D. The fundamental harmonies of the tonic, subdominant, and dominant may be indicated in the same manner, and the pupil will thus learn to designate the keys without being deprived of the inestimable privilege of acquiring this information through his own discoveries. Every

fact or idea thus possessed is doubly valuable; for while in this manner a more permanent impression is produced, the process of mental activity stirs the mind and gradually prepares it for the perception of cause and effect, natural phenomena, etc.

One may be told that Haendel was born in 1686, and yet the statement may produce no effect. There is, apparently, no association, nothing calculated to exercise the mind, and therefore no impression is made. But if I am informed that Haendel was born a few years after Couperin and Domenico Scarlatti and in the same year as was J. S. Bach, I can associate these names together as creators of an important epoch in musical history. The birth-date of Bach gives me that of Haendel, and I naturally assign them to the epoch which began with Corelli, Couperin, and the elder Scarlatti. Association and comparison are thus brought to bear upon what would otherwise have been a bare statement of fact. Upon this principle I would conduct the entire scheme of music instruction. The result upon a pupil would be a mind developed to such an extent that it could apply the principles of music science directly and intelligently to any branch of the art. According to this method, an ordinary pupil in the fourth grade might learn the cadenza in Godard's second Mazurka in sixty seconds; whereas students have been known to practise several days upon this same cadenza, and even then to be ignorant of the scheme upon which it is built.

It is so with every work undertaken: the average piano pupil consumes so much time in learning an étude or recreation that the music becomes satiating before it is learned, and all interest in the matter thereupon disappears. At least one half of the time might be economized by analyzing the music and ascertaining the principles upon which it was constructed. (This would also throw considerable light upon the manner of performance, but that cannot be explained here.) The interest, instead of waning, would increase, and from two to three hours of each day might be saved through intelligent practice, and applied most profitably to miscellaneous reading and out-door exercise. The art of music has become so complex and many-sided that time-saving methods become absolutely essential. Even the young performers who essay the Bach Inventions and Boccaccio Suites should have a thorough understanding of the rudiments and nomenclature of music; all the chords, keys, and scales; some digital skill and command of the keyboard, and at least an elementary knowledge of musical analysis. Beyond this there is greater technical achievement and its application to expression, harmony, composition, form, sight-reading, history, acoustics, analysis and interpretation, the theory of pedaling, and a general understanding of vocal music and the various important musical instruments. All of these essentials find their particular application in the performances of every great artist, and even the equipment which a country music teacher requires is so considerable, as to demand the most rational method of applying mental force and imparting knowledge.

WHY WOMAN CANNOT COMPOSE.

It may seem strange that woman who has done so much for music, whose nature the essence of which is love, as Wagner affirms, has never composed a typical love duet. Rubinstein observes this fact in a recent article but he fails to tell us the cause of this. There are in woman natural powers that assert a stronger influence than art creation.

Man's passion is more demonstrative, more aggressive by nature; and when genius prompts him, he soars up to unlimited heights, unchecked by any considerations about the world, except those of the strict art-value of his creation.

But the genius of a true woman is never powerful enough to burst the bonds of inner nature that hold her fettered.

Her love may be stronger and more enduring than man's heaven storming passion; a true woman may die for love, but she will shrink to the end of her life from letting the world have a glimpse into the sanctuary of her innermost feelings.

HENR. SCHILFFARTH.

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LOOKING BACKWARD.

BY THOMAS TAPPEN.

I FIND it especially valuable in working with students in composition or in any branch of musical theory to employ the written lessons of the previous year as material for critical analysis. It cultivates in the student the ability to judge; and I thoroughly believe that all teachers should instruct their students how to be accurately critical. The progress of a year will enable a student to discover much in his old work which he is able, with his somewhat greater experience, to judge of more freely and accurately. To look over such work with the teacher, is again valuable as preliminary practice in correcting lessons.

It is equally valuable that the teacher and student constantly make analysis of finely written works; to make a special study of discovering just wherein lies their excellence. The whole spirit of fugue writing is to be learned from master-pieces of fugue writing. The C major, C sharp major, and G sharp minor fugue of Bach in the first volume of the "Well-tempered Clavier" contain more spirit, more true essence than can be put in a text book. It is only by closest contact with the best works, only by absorbing their most essential elements of beauty that we can really become appreciative of the best.

I also recommend and practice with my students the analysis of other art forms than those in music. A simple treatise on Gothic architecture, well read; the spirit of the art of construction heartily entered into will give a music student more knowledge of the fundamental principles of musical form, than may be learned by the study of musical compositions alone. The reason is this: Form in thought-expression has been, and is yet, a development of the human mind. Its application is, in spirit, the same to music, poetry, architecture, and the constructive subject-element of painting. Of course, the spirit of architecture is better absorbed from buildings than from books about them, but one can gain much knowledge and the keenest pleasure from the study of any well-written book upon the subject. After having read Gothic architecture a little, the student should try to become familiar with the subject of architectural styles in general. I mention Gothic architecture to begin with, because I think it is an easy and interesting way of entrance to the subject in general.

In poetry the common forms of six, seven, eight, and ten-syllable verse should be analyzed and the various devices of verse grouping should be considered. The elements of meter, rhythm, and rhyme are broadly suggestive to the critical student of music. The special forms, Rondeau, Ballade, Sonnet, and others should be read and analyzed; then if the student will do some original writing in the principal forms of verse he will be repaid. If he gains nothing more than a greater love for poetry he has spent his time well. The best thoughts of a language are in its poetry.

All the museums contain much material especially valuable for the study of Form. It is by such study, taken up intimately in connection with music, that the finest musical education is made possible. Thoughtful consideration of these matters develop the finest intelligence. And what is an artist or an educator if not one who is broad in conception; not narrow in lack of experience.

There is nothing so much lacking among music teachers in general as the scientifically trained judgment. It is that which the finest teachers are first of all to cultivate. That is what the poor teacher cannot cultivate; and precisely this illustrates why the best teacher is always to be preferred to the poor one.

The more a student can exercise his critical and appreciative faculties, the better. It is through them, as channels of advancement, that he will come to the knowledge and the love for what is best in art.

Who dares to abuse such an art (music)? Who dares to belittle its powers? He who uses it only for his own glorification, shows how little he values it as a gift of God. Let us study it as a most powerful and mysterious gift, an art which is designed to enhance the civilization of man.—Karl Marx.

[The following article is so full of truth and has been so fully exemplified recently by the failure of Rivinski, who came puffing in just this way; and, touching also some would-be artists at home, contains a lesson so valuable to students and young teachers that we re-print it entire.—Ed. "ETUDE."]

THE PUFF DIRECT.

WHAT a pity it is that musicians do not devote a portion of their time to the study of the art of advertising. Or, lacking this, what a pity it is that they are so ignorant of the virtues of modesty. Whenever a foreign musician determines to appear before the American public he prepares the ground by publishing a vast amount of puff direct. Mr. Banginaki is not only a great pianist, but according to his own account he is, "the most eminent artist that has ever been heard," he possesses "perfect technique," his marvellous touch sends the piano singing as if it were inspired," and his modesty and genius "have won the admiration of kings," and "conquered the most exacting critics." Mr. Banginaki deals out this self-praise with the most liberal hand; he quotes from foreign newspapers and he quotes from the letters of his foreign friends; everything relating to him is superlative; he is always the greatest, wisest and most talented of artists.

There is always a certain amount of value in the puff direct; it excites curiosity, but at the same time it stimulates expectation. The majority of people are always ready to believe what is printed or spoken puff. It is more than probable that they would not take Mr. Banginaki's word as a guarantee of his merit, but when the word is translated into type all doubt vanishes and the public eagerly waits to hear the "eminent artist" who has driven foreign audiences into the madhouse.

As the rule, however, the printed puff is as valueless as the spoken puff, it is invented simply to deceive. When the eminent Mr. Banginaki attempts to practically demonstrate that he is simply a genius, he more than demonstrates that he is simply a puff. Good art does not need the puff direct, but art is only made worse art by resorting to it. And then modesty always counts, whether the art be the highest or the lowest. The artist who can do will not waste his time in needless words; he knows that his vindication lies in his performance and not in written or spoken puff. The composer who is always boasting of what he can do is the composer who never composes anything; the pianist who is always asking us to read what is written of his genius in foreign newspapers is the pianist who is not gifted with genius.

Puffery enters more deeply in music than in any of the other arts; the painter refers to his paintings; the architect to the buildings he has erected; the author to the books he has written. It is only the interpreter of music that descends to the degradation of vindicating his genius by referring to it. Now unless talent is weighty enough to balance praise the puff direct becomes a danger rather than a support, for it leads to expectations that are never realized. A small man should not pretend that he is a giant; judging him by his true height we may discover certain merits that are entirely lost sight of if he is compared with a Goliath. There is a vast amount of talent in the world and very little genius, and talent makes a mistake when it asks us to measure it with the rule of genius. The day for crude puffing has passed and in the end every man is judged as he is and not as he is said to be. Truth may be as rare as ever but at the same time the present tendency is to demand truth in everything, in art, in science as in ordinary life. Art is not only an immorality but also a mistake; in art it is an immorality, a mistake and an impertinence. The public is learning to look with suspicion on the puff direct and the evils that fall on those who resort to it could be illustrated by several recent examples where artists expected to win audience and received only contempt.—Leader.

MISSED LESSONS.

THE parents won't pay for lessons missed; but there is a compromise for some. For instance, I am engaged for say \$25 for four weeks' lessons (say 16 lessons). Now I say to the parents, it is improbable that your children will take all the lessons I am engaged for. Sickness and unavoidable, because unforeseen, occurrences will happen. I therefore, will send you my bill of \$25 on such a day, say, for instance, the first of every month, instead of after four weeks. By this process you shall receive three extra lessons within four months, which counterbalance more than the number of lessons your children may lose by unavoidable accidents.

Such a plan, I find, works very well and satisfies both parties. It is true, I have to give some extra lessons, but save unpleasant controversy following a charging of missed lessons.—E. VON ABELNUE.

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VOCAL.

Beggar Boy's Christmas.	Holt
Break, Break, Break.	Martin
Dye, O Baby Dye.	Brown
Constancy.	Powell
Capit's Warning. Duet. (Soprano and Alto).	Powell
Drifting Down.	Woodward
Drift Away to Dreamland.	Woodward
Good-bye to You.	Wells
The Good-Bye Parting.	Brown
It is Too Late.	Farle
Love and May.	Smith
Light and Shadow.	Pfeiffer
Little and Little.	Pfeiffer
The Little Sailor.	Powell
The Mighty Sea.	Arthur
Mother's Way.	Smith
Chant de Mai (Spring Song). Violin Obligato, ad libitum.	Strakoski
Capit's Gratitude.	Waters
Deep in My Memory. (Mas. Soprano).	Strakoski
Fair Lily (Weiss Lillo). (Eng. and Ger.)	Lillibridge
Father, bend Low. (Croatian).	Oliver
The Gentle Touch of Jesus. Sacred. (2 keys).	Hettinger
Graciously, Ye Follow. Duet. (Sop and Mes. Sop.).	Spennett
The Glory. Waltz. (Croatian).	Wheeler
I Love You Still. (Croatian).	Wheeler
What That I Could Give.	Wheeler
Jesus, Dear Saviour, Sacred Solo or Duet. (Melody, Juvenile).	Theophil
Kim My Eyes, Seafoam Morn. Waltz. Song.	Strakoski
Last Night, Sweet Love, I Dream of Thee.	Lotus
Lord, Have Mercy (Herr, habe Mitleid). Sacred. (Eng. and Ger.) (Alto).	Strakoski
Love's Yow.	Wheeler
O Ye Lilies White.	Brown
Sadness (Paradise).	Strakoski
Peter the Hermit (Pierre l'Ermite). (Eng. and French). (Bass Solo).	Memo de
Pray, Don't Tell Sparrow's Song. (3 keys).	Buchhoff
That Little Knot of Hair. Waltz Song.	Smith
Read the Answer, Darling, in My Eyes. (Answer to "If You Love Me, Darling" etc.).	Smith
The Old Days were Best. (Croatian).	Petra
Flowers and Stars.	J. R. Thomas
This Little Golden Ring.	J. R. Thomas
To Other Hearts.	J. R. Thomas

PIANO SOLOS.

Beaming Light. Mazurka Brilliant.	Mazurka
Butterfly. Caprice de Concert.	Mazurka
Blissful Bell. Caprice.	Mazurka
Elms. Valse Brillante.	Oppenheim
Good-Night, Farewell. (Kicken).	Gleimert
Salida. Valse Brillante.	Reddington
Kismet. Waltz. (Sullivan).	MacLeod
Let Me Dream Again. (Sullivan).	Gleimert
Nocturne.	Friedlander
Nymph Waltzes.	Brown
Slumber Song.	Reddington
Charge of the Lancers.	Theophil
Assembly March.	Oliver
Hearty's Dream.	Weg
By the Brook. Reverie.	Mogart
Glimmer Bell. Caprice.	Zimmerman
Gleils. York.	Arthur
Concert. Mazurka.	Arthur
Chale Lelle Waltzes.	Oliver
Evening Shadows. Reverie.	Brown
Entrée. Galop Brillante.	Mogart
Fairy Echoes Waltzes.	Arthur
Pleasure. Polka Mazurka.	Arthur
For You and Me. York.	Mogart
Fair Columbia Waltzes.	Simple
Gleils. Nocturne.	Brown
Halcyon. Scottish.	Oliver
Hearty's Case. Mazurka.	Arthur
Little Beauty. Mazurka.	Arthur
Mood. Caprice.	Brown
Princess. Polka.	Arthur
Sweet Sunshine. Sweet Sunshine.	Mogart
A Thought of Thee. Waltz.	Mogart
Sundune and Rose Waltzes. Caprice.	Mogart
La Tourterelle (Turle Dove). Scherzo Valse.	Mogart
Whispering Pines. Grand Valse Caprice.	Mogart

PIANO-SIX HANDS.

Fragrant Memories. A collection of beautiful Music, specially arranged for three performers on one piano, for school concerts and commencement, by THEODORE MORLING.	
Assembly. March.	Cohen
Cooling Dots. Polka.	Hays
Clouds of the Empire. Caprice.	Reddington
Glendome Lake. Polka.	Hays
Lotus. Mazurka.	Hays
Moonlight in the Garden. Presto.	Reddington
My Heart's Darling. Gavotte.	Reddington
Polka de la Baine.	Hays
Pure as a Lily. Caprice.	Hays
Rushing Torrent. March-Gallopade.	Oliver
Twilight Wowing. Reverie.	Reddington

TWO PIANOS-TWELVE HANDS.

Bella Boud. Polka.	Brown
Les Sylphes. Valse (Schumann).	Brown

A NEW DISCOVERY. The Foundation Studies of the Pianoforte Technique. By THEODORE JERICHAU. Teaching how to play all scales with the fingers of the four scale fingers contained in all methods heretofore published. A very carefully compiled and edited work.

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PUPILS THE TEACHER'S STANDPOINT.

BY D. A. OLIPHANT.

I PRESUME all teachers of singing have pretty much the same experience. They come in contact with about every variety of people known to have inhabited the earth since the Adam created. They say, "I have the same kind of things about my voice, and I have the same teachers. They state their likes and dislikes in language oftentimes more forcible than elegant, and show that the musical fraternity has at least made some sort of an impression on them. But what impression have these people made on the fraternity? I at least mention a few varieties of the "genus homo" that haunt the studio and remind the teacher that he is still in a world of sin and sorrow. I might mention, first, the "one method" man. As a rule, this individual can't tell whether he breathes through the larynx or the alimentary canal, and doesn't know his diaphragm from his "Guedenheit," and yet he impresses you, or tries to at the outset, that there is but one way to sing, and that is the eucalyptus method, in the face of the fact that he can't tell you whether the Italians are Canaanians or Mongolians. Do you teach it? I have in mind an instance which came to my notice a short time since. A lady came to consult me about voice lessons. I asked her if she had ever studied. She had not. She followed by asking if I taught the Italian method, saying that she thought that was the only way to sing. I asked her if she had met by the Italian method, wherein it differed from the other schools of singing. I think she made a startling discovery just then, and after sitting speechless a few moments departed. I have never seen her since, but I imagine she will not "bring" method on the next teacher she meets.

The next is the individual who decides to study singing, and wants his voice tried. After you have heard him sing he tells you all about it, how his falsetto needs retraining, and his middle register is a little feathery; but his low tones, why, you could walk on them, and you wish you might go all over them; but if you will give him such and such exercises he will be able to sing clear down to the butt end of thunder. He evidently imagines that the possibilities of his vocal apparatus are totally beyond your comprehension, so he enlightens you.

I have in mind another variety. This young lady has never studied. You find she has no mental conception of the production of a tone. Her voice is altogether intractable, and she has no ideal by which to measure her efforts. You see at once there must be a "great awakening" mentally before any substantial progress can be made, and you must first of all get her to understand her to refrain absolutely from singing, aside from her lessons, until she has correct mental conceptions. What is the result? Without even notifying you, she misses every third lesson, and offers as an excuse that "she had not prepared." Young lady, what do you suppose your teacher meant when he said "Do not practice"? What you need is cerebral gymnastics rather than vocal.

There is yet another class with which the teacher is brought in contact, and which makes him long for the cool, damp, uninterrupted seclusion of the silent tomb. This individual consumes enough time to develop an ordinary voice in selecting a teacher. He wants to take a lesson or two to see how he likes your method. He says if he likes it he will take a whole term. What a colossal monument of conceit! How inconceivably microscopic is his knowledge compared with his conception of it. He knows no more of the relation the throat sustains to singing than the average woman does of the tariff; yet he constitutes himself a judge to sit on your method, and pronounce it guilty or not guilty, as his fancy dictates. I once met a young American in Berlin who told me he had taken a lesson of four different teachers before he found one who had the right method. This young Solon had about one octave of voice, and that in a sadly debilitated condition. I fancy he would have to try a great many before he would find one that could make a singer of him. The three men he refused all have a national reputation.

I have said nothing of the way in which I dispose of these cases; perhaps I shall later. It is enough to bring a voice from the tomb of Porpora. I have mentioned a few individuals that cast their shadow as wart the studio, and bring with them a chill like a cold November rain. Do not think all pupils are like those mentioned. I am happy to say a very large majority are different. There are those who make the studio look brighter every time they enter it. But that is another story. On every side we see the teacher held up to public view, aired, renovated, disintegrated, and then the teacher's education of a class of people who had much better be engaged in their own mental improvement, and it is only proper that they should get a glimpse of these things from the teacher's standpoint.—*Musical Visitor.*

NATURAL gift may produce a poet, but it does not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—*F. Brendel.*

NEW PUBLICATION.

Lent is with us, and choirmasters are busy preparing for their Easter services. Composers of church music are also putting out new anthems, etc., suitable for Easter services.

It is rather difficult to select for special mention any from the list sent us by Novello, Ewer & Co., for the entire selection is composed of strong, well-written choruses. But to aid those of our readers who are distant from their bases of musical supplies, we will name some most likely to be useful to them.

An excellent "Te Deum" is that by Arthur Henry Brown; it will repay the somewhat hard work it will require for its proper giving. "The Day of Resurrection," by Rev. E. V. Hall, is smooth, well harmonized, and singable. An effective thug for Easter is the "Story of the Cross" with interludes for organ. It is set by John Stainer and by Miles B. Foster. Both are good.

A glad hallelujah is "Thanks be to God," by John W. Gritton. It has some tenor solo work. "Bless Thee the Lord," for soprano or tenor solo, quintet, and chorus is also very effective. These anthems are all written by experienced church composers and offer a good opportunity for devout and appropriate music.

They (Novello, Ewer & Co.) have also published the "Cantatas Vexilla Regis" (The Royal Banners Forward Go), for Soprano and Bass solo, chorus and orchestra, which is a very strong work by H. R. Shelley; "By Landmark," by George Henschel, is a fine piece of choral writing; "Home of Titania," by B. Tours; and "The Basket Makers," a cantata for two-part choruses for treble voices by Baile and Clement Lockman.

Concone's fifteen Vocalises for Soprano, edited by Alberto Randegger will meet with the approval of voice teachers because of the reliability of this edition, special pains having been taken to correct the phrasing and breathing marks.

They are issued in fine form and should be in demand. A. L. M.

PRACTICAL METHOD FOR THE PIANOFORTE

FOR PRIVATE OR CLASS LESSONS, in two books, by Henriette Baker. Each 75 cents. Published by Wm. H. Boner & Co.

This work is the outcome of fifteen years' experience in teaching in the primary and intermediate grades of pianoforte training. All concede the immense value of this foundational work, and yet there is comparatively little work of really first-class quality done among the masses.

Miss Baker is fully qualified by training and experience for the task she set herself in this method.

It is graded gradually enough to prevent the formation of bad habits by too great haste, and yet it will constantly advance the student.

Preference is given to the left hand, and the first work in any new exercise is done by it before the right hand is brought into play.

A few finger exercises are interspersed (and necessary they are, too), but not in such numbers as to appeal the child.

Very great care has been taken in selecting the material embraced in the work.

There is not a great deal of written directions, perhaps some will think not enough; but the few directions given the teacher, and the advice and thoroughness of the work by care and observation upon the part of the teacher, will be found abundant.

Book two, which is so close to the one first issued, will contain the scales, major and minor, and exercises for the further development of the learner's technique. Each book is of reasonable size and cost and can be used completely, so that there is no loss for the user by reason of impractical or too voluminous contents.

A. L. MANOCHER.

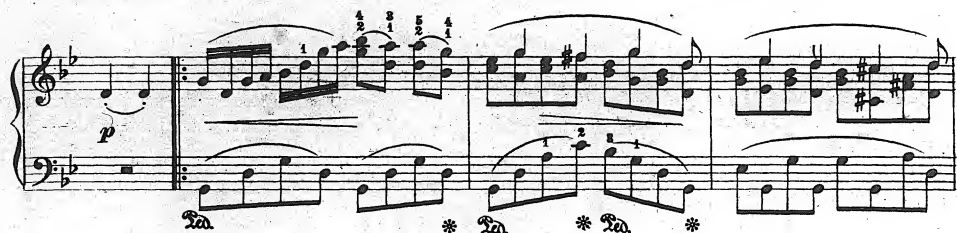
A SOUND-PROOF ROOM.—A correspondent of *Engineering*, London, January 26, in answer to an inquiry regarding the best method of making a perfectly sound-proof music-room, says that it is not difficult to make such a room if proper provision is made in the course of building, but to make a room sound proof in a house that is already built is an expensive matter. The floor must be lifted and filled in with silicate cotton, while on top of each joint a strip of hair felt must be laid before the floor is put down. The walls must be studded with vertical studs, either lathed or covered with wire netting, and the spaces between the lathing and the original plaster filled with silicate cotton before replastering. The ceiling must be treated in like manner. If there is a fireplace it must be filled with shavings or cut paper.

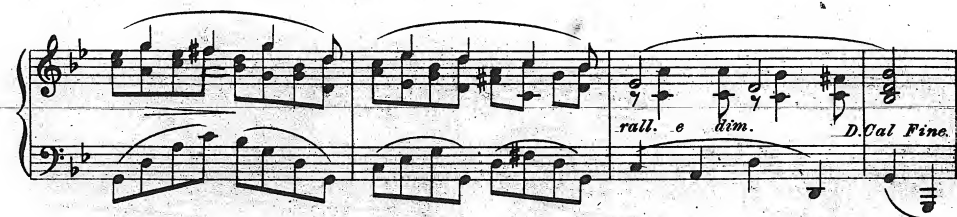
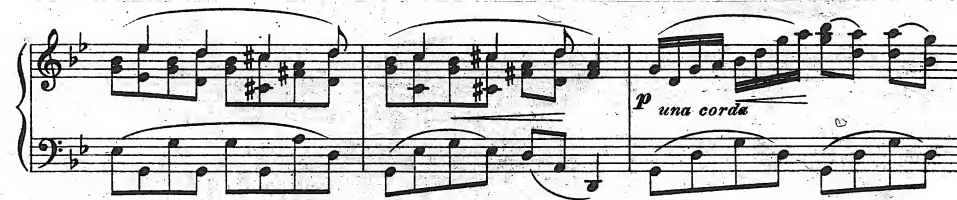
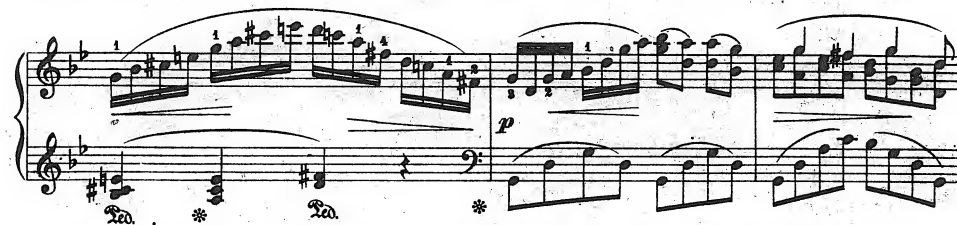
Gavotte - Romantique.

Allegretto.

OSCAR LANG.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Allegretto.' and the composer is 'OSCAR LANG.' The score includes various musical notations such as dynamics (*p* for piano, *f* for forte, *cresc.* for crescendo), articulation (accents, slurs), and repeat signs. There are also some handwritten-style markings like 'Ta *' and 'Ta * Ta * Ta *' below the bass staff in the second and third systems. The piece concludes with a double bar line and repeat dots in the final measure of the fifth system.





MANDOLIN SERENADE.

Edited by Nathan Sacks.

C. BOHM.

Moderato. ♩ = 84-92

The musical score is written for mandolin and piano accompaniment. It is in G major (one sharp) and 3/4 time. The tempo is marked 'Moderato' with a range of 84-92 beats per minute. The score is divided into five systems, each with a treble and bass staff. The first system is marked 'Moderato'. The second system includes a 'riten.' (ritardando) marking. The third system is marked 'p dolcissimo' (piano, very soft). The fourth system includes a 'riten.' marking. The fifth system is marked 'p' (piano). The score features various musical notations including chords, arpeggios, and fingerings.

poco riten.

mf a tempo.

cresc. riten.

p a tempo.

p a tempo.

6

pp

cresc.

mf

dimin.

pp

mf

f

pp a tempo.

cresc.

mf

dimin.

p

p dolcissimo.

riten.

pa tempo

riten.

*una corda.
a tempo.*

dimin

p

pp

riten.

pp

HELIOTROPE.

Morceau à la Gavotte.

Tempo moderato e maestoso.

Henry Houseley.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo moderato e maestoso.' and the composer is 'Henry Houseley.' The score includes various musical notations such as *p* (piano), *f* (forte), *cres.* (crescendo), *ten* (tenuto), and *staccato*. Fingerings are indicated by numbers 1-5 above or below notes. The score is a piece titled 'HELIOTROPE. Morceau à la Gavotte.'

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics include *p*, *cres.*, *ten*, and *mp*. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures, with fingerings and articulations indicated throughout.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a series of chords and arpeggiated figures. The voice part includes a melody with lyrics. The score is divided into measures by vertical bar lines. The piano part includes dynamic markings such as *cres.*, *f*, *ff*, and *p*. The voice part includes a *ten* marking. The score is for a single system.

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with some rests. The bass staff provides a harmonic foundation with chords and single notes. The piece is marked with a piano (p) dynamic and includes a fermata over a measure in the middle. The score ends with a double bar line.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The melody begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing triplets. The piano accompaniment consists of chords and single notes in the bass. Dynamic markings include *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano). The score is divided into two systems by a double bar line.





THE HARMONIOUS BLACKSMITH.

Aria con variazioni.

From the 5th Suite.

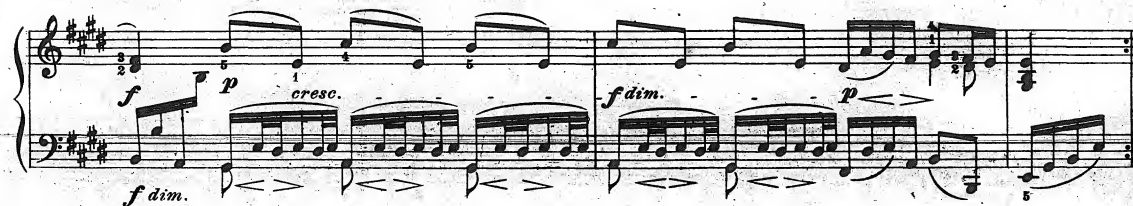
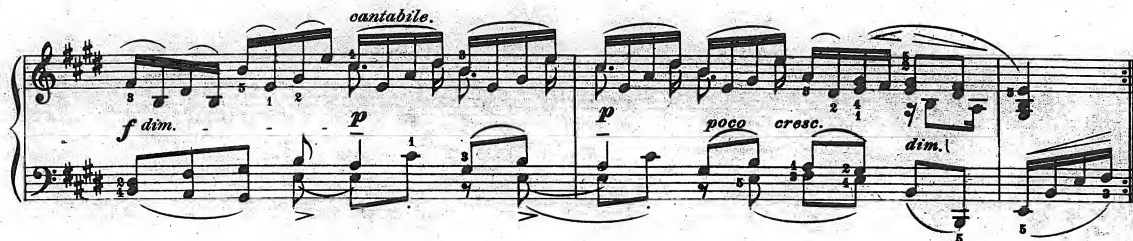
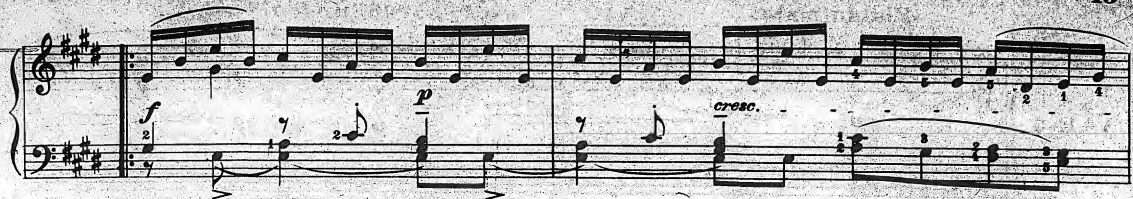
The following composition by *HÄNDEL* affords a variety of excellent practice. At the present stage of progress it lies very easily for the fingers, and a proportionately greater attention must therefore be paid to tone and style. The melody must be broad vocal and dignified.

G. F. HÄNDEL.

Molto tranquillo e semplice.

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo and mood are indicated as 'Molto tranquillo e semplice.' The score is divided into five systems. The first system is the main theme. The second system continues the theme with dynamics 'mf', 'a', 'b', and 'pp'. The third system includes 'dolce.' and 'poco allargando' markings. The fourth system is labeled 'VAR. I.' and includes 'p', 'd', 'mf', and 'dim' markings. The fifth system continues the variation with 'cresc' and 'mf' markings. The score includes various musical notations such as notes, rests, and fingerings.

At *a*) and in all similar places, be sure to hold the sustained tones their full value. At *b*) be sure that the melodic idea goes down to the second 16th note, instead of remaining upon the upper, as would be the modern method. At *c*) take the B in the bass with the left thumb, but substitute the right thumb for holding it. In VAR. I. at *d*) and similar places, be sure that the melodic idea takes in all the 16th notes, as if the soprano part were played by a violin, the low B being an alternate tone. *Bilow* marks the upper notes as 8ths, thus making a sustained melody — which impairs the variety of effect. In the closing measures, however, the sustained melody is permitted to sound out.



At *e* the bass is to have a distinct sound, instead of the modest and ineffective tone-quality common to the left hand. At *f* the small notes are to be understood as the trill written out in full. In VAR. III the 16ths must not be too light, but have melodic quality. The prolonged and staccato tones in the bass must be duly distinguished. VAR. IV has again a running bass, where the tone quality usual to the right hand must be produced by the left. The last variation the most brilliant of all, the running passages with a more solid tone than fast runs are generally played with.

Piu animato.

VAR. 3.

First system of musical notation. Treble and bass staves. Treble staff has a melody with triplets and slurs. Bass staff has a simple accompaniment. Dynamics: *p* (piano). Tension marks: *ten.* (tension) in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings. Bass staff has a simple accompaniment. Dynamics: *p cresc.* (piano crescendo), *dim.* (diminuendo), *pp* (pianissimo). Tension marks: *ten.* (tension) in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings. Bass staff has a simple accompaniment. Dynamics: *f* (forte). Tension marks: *ten.* (tension) in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings. Bass staff has a simple accompaniment. Dynamics: *leggiere* (light), *poco a poco cresc.* (poco a poco crescendo). Tension marks: *ten.* (tension) in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with slurs and fingerings. Bass staff has a simple accompaniment. Dynamics: *f* (forte). Tension marks: *ten.* (tension) in the bass staff.

L'istesso tempo.

VARA.

mf leggiero. *espress.* *cresc.* *f*

ten. *dim poco* *a* *poco* *p* *ten.*

ten. *mp*

ten. *mp* *cresc.* *dim.* *ten.* *espress.* *cresc.*

f *marcato.* *1* *2* *accol.*

VAR.5

Allegro brillante.

The musical score consists of six systems, each with a piano (upper) and bass (lower) staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *cresc.*, *dim.*, *sosten.*, *ten.*, *sempre cresc.*, *ff*), articulation (accents, slurs), and fingerings (numbers 1-5). The piano part features complex melodic lines with many sixteenth and thirty-second notes, often beamed together. The bass part provides harmonic support with chords and moving lines, including some triplet figures. The score concludes with a final double bar line.

G. SCHIRMER, NEW YORK, RECENT PUBLICATIONS.

WILHELM AUGUST AMBROS, The Boundaries of Music and Poetry. A Study in Musical Esthetics. Translated from the German by J. H. Cornell. Cloth, \$2.00, net.

Ambros, probably best known as the author of an erudite and voluminous "History of Music" (down to Zarlino, Monteverdi, and Frobenius), first attracted general public attention by the publication of the essay whose title heads this notice. It was issued in 1866 as a reply to Hanslick's celebrated article in "Die Musik-Zeitung" in 1860, which was regarded by many writers as a last word in the controversy over the limits and limitations of musical expression.

It may be said to state in advance that Ambros achieves all the stylistic objectives which lend an air of mystery to so many learned treatises on musical esthetics. His diction is terse and all the plainer the more so; the profundity of his thought takes no veil of ostentatious depth, but is illumined throughout by light and humorous allusion, sparkling commentary, and the steady glow of an ardent intellect seeking to penetrate through happy reasonings to living realities. In a word, his book will be delightful reading to those who are willing to bring to its perusal a fair share of attentive concentration.

He joins issue with Hanslick on the latter's dictum, that the only subject-matter of music is "forms set in motion by sound" (*formale bewegte Formen*); that the subject-matter of a composition is solely the musical theme and its development; that feelings are neither the aim nor the subject-matter of music, because music possesses no means whatever of exciting any determined emotion. He begins by examining the attitude of music to the other arts; then takes up the formal and the ideal side of music, and establishes the points of contact between music and poetry. In the happy remark, "The frame of mind which the hearer receives from music, he transfers back to it," he strikes the keynote to which that school of musical critics who are fond of dogmatizing on the art as one essentially consisting in "the expression of sensations, affections, passions," are prone to pitch their aesthetic-esthetics, wherein the "descriptive" powers of music are so notoriously exaggerated. The dangerous side of such caricatures, of the tendency to compose music with a program (expressed or unexpressed), is pointed out, with fine illustrative touches. Attention is also drawn to the "beside poetry"—as the product of the subjective intellectual activity of the composer—yet—as limited by words with which it is conjoined—"Program-music," such as the music of the subdivisions before the Imperial and vigorous summing-up. And Ambros is always so sympathetic, so closely in touch with the feelings of the reader, that he writes with the spirit and energy of a student critic, but also of a skilled composer (for such he was) and genuine lover of his art. As a corrective to the extreme views of Hanslick, this little book has high and permanent value.

MUSICAL FORM, by Ebenezer Prout, B.A. (Oxon.), Prof. of Harmony and Composition at the Royal Academy of Music. Cloth, \$2.00, net.

Mr. Prout's series of text-books on musical theory presents various remarkable features. The continuity with which his attention has been largely rendered astonishing in view of the swift succession in the issue of the several volumes, that now under consideration forming the sixth. Its present installment within the brief space of four years, include (1) Harmony, Its Theory and Practice; (2) Counterpoint, "First and Second Species"; (3) Musical Form in its Principles and Practice (synthesis); (4) Fugue (analysis); No. 5 will be followed in due time by a concluding volume on Applied Forms. It will be seen that the student of one of the fundamental branches of musical science may refer, at any stage of his progress, to works identical in conception, and covering the entire ground to be gone over in a course of theory applied to practice.

A further advantage resides in the simplicity of plan and clearness of definition, and the vivid presentation of the subject-matter. In his introduction to Musical Form the author enumerates its primary constituents—Melody, Tonality, Rhythm, Proportion, and (in a lesser degree) Modulation—and defines them in the most concise and yet thorough manner. He calls "the more or less regular recurrence of cadences," whence it follows that rhythmic cadence is a question of the position of the cadences. Whether the author's definitions coincide with the views of other authorities or not is quite beside the question, considering the prevalence of uncertainty and the confusing of notions in matters relating to musical theory; it is, however, a stern requirement that a writer on such a subject should be not only clear and thoroughly consistent; and here those two virtues are combined in no common degree. Following fundamental definitions of the sentence and its members (that of the rhythmic peculiarity and original), three chapters are devoted to Modulation, transient modulations and changes of tonality being held apart, the employment of simple modulatory means (the triad) dealt upon at length, and that of dissonant chords ("dissonances") very fully treated; frequent quotations from the works of leading composers form a prominent and instructive feature in these chapters, as elsewhere in the series. The construction of sentences in regular rhythmic form now follows, supplemented in the next chapter by a strikingly novel and original treatment of complex rhythmic forms. The concluding chapters are devoted to an explanation of the building-up of complete musical compositions in simple, binary, ternary, and complex forms, and simple Ternary form, illustrated by no less than 25 movements from classical works, exhaustively examined and critically annotated. Want of space forbids the quotation on a work which, taken as a whole, is the most thorough and comprehensive English treatise extant on musical form.

THE ALGERIAN, A Comedy Opera in Three Acts. Book by Glen McDougall. Music by Reginald De Koven. Vocal Score. Price \$2.00.

PRESS NOTICES.

The opera made a decided hit. * * * The score contains some of the best work that the composer has done. —*N. Y. Her-ald and Express.*

Mr. De Koven's music is very far superior to that which he gave us lately. It is lessening and more important in most of its more facile and simple in rhythm, and altogether more dainty in vocal and instrumental treatment. It is always light and airy, and it is the fruit of good champagne, and has an inspiring fire to it. —*N. Y. Times.*

The orchestration is often singularly fascinating. * * * There is an abundant vein of original melody spiced with modern harmonies and often characterized by a delightful rhythmic swing and animation. * * * The composer's musical disposition is so keen and so artistic. In a word, the Algerian must be pronounced a genuine success. —*N. Y. Evening Post.*

It is all tuneful, graceful, clearly expressed, sweetly harmonized, and effectively scored. —*Commercial Advertiser.*

Mr. De Koven has maintained himself on a higher plane than in his last two efforts, and the Algerian, as the members of the chorus so handsomely strive for the goal set by no less a person than Delibes. The collaborators have created an opera which it is a pleasure to hear. —*N. Y. Tribune.*

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The Monthly Bulletin issued by G. Schirmer are invaluable to all interested in music. Will be sent free on any address.

FLOTSAM AND JETSAM.

A class of writers has arisen which, possibly because of an excess of pugnacious originality, combat almost every principle of musical theory or practice.

If they cannot find something substantial to oppose, they will set up propositions apparently for the pleasure of demolishing them.

Research and investigation are certainly necessary adjuncts to progress and culture, and no one who is interested in musical science or art will cavil at them, but one who is in touch with current musical literature cannot fail to observe a tendency toward verbosity and hair-splitting analysis.

The difference "between twiddle-dam" and "twiddle-dee" has become very important, and it is of vital interest whether, in teaching piano technic, the teacher be on the right side or the left.

Speaking seriously, there is too much attention and stress laid upon the minor details of pedagogy, interpretation, etc., with the result of a loss in larger and more important matters. It is a case of the beam and the mote. These demolishers of men of straw strain at the gnat and swallow the camel. It is a good thing to keep the letter of the law, but much better to adhere to its spirit.

The enjoiner reprint from the *London Musical Times* is a case in point:—

In one of her essays, George Eliot speaks of a man who "makes himself gaggard at night in writing out his dissent from what nobody ever believed." Writers on music seem to take a special pleasure in this form of exercise. One, for instance, will write a pugnacious essay to prove that music without melody is an abomination. Every living soul who cares for music already holds the same opinion; but that is of no consequence. He writes his essay all the same, and its readers imagine that some one, somewhere, must have written in favor of music without melody. Of course, it never dawns on the author that another may find "melody," where he hears only disconnected sounds; or that, even where the perceptive powers are equal, it is possible for two minds to have widely different ideas of the conditions essential to a good melody. Another popular subject with the "two-are-not-five" school of writers is that of the "descriptive" or "representative" powers of music. Here they have a still larger field in which to play the exhilarating game known as "kicking at an open door." It is astonishing to reflect how many intellectual athletes—from Hood downward—have wasted energy in playing it. The latest is a writer in *Macmillan*, whose initials, "W. H. T." are appended to an article on "Descriptive Music," in which considerable scemen—music, culture, and thought have been expended in proving that music, without words, though it can depict the feelings called up by a particular landscape, cannot convey a picture of the landscape itself to the mind of a listener. But who, in the name of all the Grecian gods, ever asserted that it could? Already musicians are divided on the subject of music as a representative art, some holding that it can depict a variety of emotional or mental states of more or less distinctness, and others denying its representative powers altogether. But surely no one, competent to speak on the subject at all, ever suggested that music, without the aid of words, could depict things, as well as mental states—mountains, for instance, as well as moods. To write, as "W. H. T." does, as though the "aims and methods of modern musicians" were the representation, by music, of "scenery," is to further hamper the mind of the listener, already sufficiently puzzled by the conflicting arguments of doctors who disagree; and may even induce the simple to suppose that a school of musical thinkers exists who assert that music can draw pictures of "beautiful landscapes and noble buildings." No quote "W. H. T." and it is therefore safe to say that his view may be tenable. A possibility which is anything but comforting.

The following clipping suggests the question, How many of our present day organists could do likewise? Ear training is a much neglected branch of musical instruction, even the best and most conscientious teachers overlooking it. Yet no line of musical development is so important to true musicianship.

The *Etude* has published allusions to it, and W. S. B. Mathews, in his "Twenty Lessons to a Beginner," lays much stress upon it; still, it is not receiving the care it should.

Read the paragraph below, and test your own powers in this direction:—

Many of our older readers will recollect the controversy on Key Color and its cousin, Absolute Pitch, which raged in these columns some years ago. In which connection, Mr. E. Cooper relates a good story concerning Sir George Elvey, whose death was announced in our January issue. Says our informant: "In 1868 I happened to be in the organ pew with the late musician. Just before the anthem Dr. Elvey missed his organ score, and there was no time to fetch it from his house. The anthem commenced with a tenor solo, which was taken up at a signal from the organ pew. During its performance, Dr. Elvey said to me, 'If I had not forgotten the key, I could come in with the chorus.' He listened anxiously for a clue to the key. Curiously, we had both only a day or two before tried to puzzle each other in finding the pitch of notes struck at random on his piano-forte. I felt quite sure that I had discovered the key; but, lest I should embarrass him by an suggestion, I waited for the Doctor to speak first. 'B flat,' he whispered, hesitating. 'Yes, philharmonically.' I replied. Then he tried to catch an interval or two as the soloist was on the final cadence, and came down with a full crash on the keyboard with the first chord of the chorus. His accompaniment was for the most part improvised, for he had forgotten the composer's score in several passages. But his true ear caught the vocal parts accurately that his natural genius supplied the rest."—*Musical Opinion*.

* * * *

It is sometimes advisable for even a popular artist to retain common sense and self-control. We are inclined to grow large rapidly by reason of success, and it often requires a severe rebuff to bring us back to a proper elevation.

"Pride goeth before destruction and a haughty spirit before a fall." So the subject of the squib below found out to his cost:—

A Russian artist lately took a musical critic to task in a very public and uncomfortable way. The critic had dealt rather severely with the performances of a Russian operatic company, and especially with M. Lianoff, one of the singers. On the conclusion of the first act of a piece the other evening, M. Lianoff advanced to the footlights, and, addressing the unfriendly critic, who was seated in the front rows of the stalls, in a high tone exclaimed: "So you are the driving idiot who said I was unable to enunciate the syllables in any word I utter. What should you say to my pronunciation in a dress which is as underdone as I?" The critic, rising very deliberately and bowing gracefully, replied, "I should say that you were drunk and incapable." A tumultuous scene followed. Part of the crowd and the orchestra evinced a desire to lynch the journalistic offender, but the latter, protected by the police, retained his seat.

A. L. MANCHETER.

QUALITY, RATHER THAN QUANTITY.

BY JOHN FRANCIS GILDER.

There seems to be a growing disposition upon the part of pianists to see how large a number of pieces they can present at their concerts. Instead of learning their solos perfectly, and producing the greatest possible effect with each, they will play some of them in a careless and ineffective manner.

I have heard, in later years, pianists of great reputation play some of their selections in a manner that gave me the impression that they were tiresome and ineffective, while probably the reason lay in the fact that the players had not sufficiently studied and developed the full resources of the pieces.

The two pianists who impressed me the most favorably were Thalberg and Gottschalk. There was a degree of completeness and perfection in their playing that was truly delightful. I never heard of either of them play a piece that was not enjoyable.

It is quite certain that their concert repertory was much smaller than that of more modern pianists. It is said that Thalberg never played a piece in public—even of his own composition—without the most careful and extended study.

It is the same with singers. The two greatest sopranos ever heard in this country were undoubtedly Jenny Lind and Adelina Patti. It is quite true that Jenny Lind's repertory for the concert stage was extremely limited, and it is the same with that of Patti, judging by the more modern standard.

On general principles, it is better for an artist to perform a certain number of selections in a perfect and effective manner, than to try to impress upon the public the extent of their musical knowledge.

The question should not be, "How many pieces does the performer sing or play?" but, "How do they render the selections on their program?"—*Musical Record*.

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4. " " " " " "	" 2	4
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REGARDING CERTAIN PIANISTS.

BY FREDERIC W. ROOT.

I wish to speak of a group of pianists that I have run across on this continent and have been impressed with, as showing how high the standard of piano-playing has come to be in these days. It is not so much the excellence of their work that I am remarking, as the fact that such great excellence has become to be an every-day matter, something which occasions no surprise, and no excitement among concert goers beyond that of a moment in which a master work is being performed in their presence in a grand fashion. Bülow, Paderewski, D'Albert, Fachmann and Joseffy are names among active pianists that may be supposed by the masses of concert goers to be in a remarkable degree preëminent among their confères.

It is probably imagined that one has decidedly more intelligence in interpreting the older classical works than any one else; that another distinctly excels in imperious mastery of technical difficulties; that the velocity of another cannot be matched, etc.

And while the names of Emil Sauer, Alexander Siloti, Clotilde Kieburg, Bernhard Stavenhagen and many others, may not be entirely unknown in America, they are probably not thought of as being in the first rank of artists. But it must be a very acute critic who can tell in intelligible terms wherein most of these fall below the highest rank. Twenty-five years ago it was so great a rarity to hear a pianist play to our complete satisfaction, the repertory that one must play to rank high, that the few who could do this without to some extent blurring the phrases, obscuring the rhythm, missing the pedal, scrambling over the hard places, in short without cramping and belittling the spirit of the music, stood distinctly apart and were conspicuous the world over. At the present day the broad repositful phrases of a Beethoven, the intellectual intricacies of a Bach, the exquisitely delicate and intense feeling of a Chopin, the subtle and imaginativeness of a Schumann and the technical problems of a Liszt find masterful treatment at so many hands that it is, to me, remarkable evidence of musical progress, although it is the disadvantage of belittling the giants of the piano-forte by multiplying their numbers and taking away the sense of contrast.

The clear-cut velocity of Clotilde Kieburg's playing is something to hear; and she has a piece "Æolus" written for her by Grieg which gives her power in this direction full scope. Emil Sauer's treatment of bravura gets more from the instrument than usually seems possible; that is, he does not seem to reach the limit of the piano's possibilities as soon as most others do, but has the knack of making the machine fairly outdo itself; he seems able to go on toward larger climaxes, after he has already gone so far that you expect to hear the dull, woody pounding effects which indicate that the limits have been reached. His manner during such passages is that of one who defies the instrument to withstand him; there is no look of effort, but an assured certainty that he will scale the loftiest heights with a dash.

Siloti gives the impression of just as much resources but more reserve. He seems like a young man but has the self restraint of an old one. While playing the Chopin étude in G sharp minor, for example, he can play the left hand runs up to a speed that renders it unnecessary to make those perfunctory ritards that we generally hear, and yet treat the right hand part with unusual and unexpected delicacy.

These players all have a certain mark of high rank which consists in being so accustomed to technical proficiency that they do not feel especially and obtrusively conscious of it; they never seem to display their execution but fix the hearer's attention upon the spirit of the music. Yet the execution is there, and one is made to hear every note in a manner that makes no demands upon one's guessing faculties.

One sometimes thinks that with pianists as with Samson of old, some mysterious power may be imagined to lie in the hair. It will be remembered that it was only after the prophet of old had let his hair grow that he possessed power to pull down the temple. The Paderewski halo may indeed have some connection with "bringing down the house."

Siloti and Stavenhagen, among those I have especially mentioned have neglected, probably from necessity, to avail themselves of this resource; but Sauer has a wealth of hair and adornment sufficient to account for much digital facility.

As Kieburg is a woman we will not inquire into the matter as far as she is concerned. Doubtless it is all her own!—*Prosa.*

Music is a means of culture; it is one of the greatest, and, perhaps, the greatest factor in human civilization. Not until men shall use the art with the spirit of reverence will it exercise those powers for which it is designed. The present generation of philosophers and teachers are only beginning to search for the real meaning and explanation of the art, and they have not advanced sufficiently to answer even these simple questions: What is music? Wherein consists its great power?—*Karl Mosz.*

SHALL WE TEACH CAUSE OR EFFECT?

BY FREDERIC W. MULLER.

We read many articles in musical journals about Touch, Tone, Technique, "What we shall Play and how we shall Play it," but very seldom do we find an article dealing with the emotions, the basis of all music.

If the definition that "music is the expression or language of the emotions," be true, why is not more of our teaching directed toward releasing those emotions from their imprisonment? In actual life the principles of cause and effect are closely allied to all our actions, and the child experiences them from the moment of first comprehension. He learns that certain sounds produce certain effects or results, and he is either elated or depressed in accordance. But in studying piano the child is treated as a mere machine, to be directed by the teacher's will, but to be allowed no freedom of thought or feeling under any conditions.

The child in learning to speak, seeks until he finds the sound which will bring the result aimed at. Why can we not allow our piano beginner to seek his tones until he finds those which will express the idea he has, only guiding and assisting as may seem best? It is a fact beyond dispute that vocalists make better pianists than do persons who do not sing, and the reason is self-evident. From the first, they express through the words definite ideas, and this association of thought wedded to music leaves an indelible impression on the mind.

Suppose then, we allow our pupil to take a song learned in the nursery or Kindergarten or otherwise, and pick out the tones on the piano. Having done so, show him the easiest way to finger the same. Then show how much the addition of the bass will improve it and so working gradually, unfold to the young mind the possibilities of music. If at the same time stress is laid on the crescendo and diminuendo as shown by the more or less relaxed condition of the throat in singing this song, the foundation of expression will have been laid. In due season, follow with some piece in which the rhythm is the principal effect, not forgetting, however, that it is through the melody that the emotions were first aroused.

Working along this line it seems to me we would be moving from the source, with the feeling and not against it. It is much easier to row down stream than up, and when the subject to be taught is a child, to whom anything that savors of work is irksome, the task becomes doubly difficult. The Pestalozzian system may be of use in our work also.

PRESUMPTUOUS SINS.

BY EDNA B. ANDERSON.

ONCE having your attention called to it, glance cursorily over almost any musical magazine of to-day, and notice the columns devoted to articles, by people who tell you with utmost composure, what was passing in the minds or more often what Chopin, Mozart, Haydn, yes, even Beethoven, meant to represent by certain of their compositions—sonatas, nocturnes or pieces whose form stands for the title, and no explanatory meaning is given by the composer. And we are told if in rendering a certain minor melody (for instance), we try to believe we are portraying the deepest agonies of a suffering soul, we will catch the hidden intent of the master, and all will be well. Now has this ever impressed you as audacious, pure and simple presumption? It has so impressed me and especially as I have read half a dozen different fairy-like romances, woven about a single well-known sonata, each purporting to be the correct, mental motive, that prompted the musical theme.

And does this help us? Are we still children, that we cannot feel pulsing through all our being a more inspired musical sense in the glowing harmonies than any sentimental tale, which may take the fancy, will ever give to help us reach the heights.

Do we not lose sight of the most exquisite shades of feeling that so exalt the tonal world, when we are endeavoring to form a musical picture of a young girl parting from her lover, etc. Will our listeners know that by our ripping arpeggios we are trying to let them know that the maiden's hair is long and wavy?

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NEW YORK CITY.

ART AND MONEY.

If music is to be placed on a purely business basis, what will be the ultimate fate of the art? It is doubtful if any profession can survive if the accumulation of dollars and cents is the chief object. The poet who should repress all inspiration until he is satisfactorily paid for producing it, is the poet whose fame would not outlast his life; the composer who should wait for a bank check before he wrote his symphony is the composer who would have no place in the temple of fame; the physician who refused to prescribe for a suffering fellow mortal before he received his fee is the man whom the dictionary defines as quack. What is enduring in all arts is that which has no relation to business; an artist must live and he is always worth the salary he receives, but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist he did not study for the purpose of making money, but to conquer the art which he loved. How many symphonies have received their worth in money; how many composers have been rated at their commercial value? Was Milton thinking of the five pounds payment when he wrote "Paradise Lost"? or, coming down to our own times did Dr. Dvorak reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods and a Schubert will yield to his genius with no thought of a bank account. Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius and when genius follows their methods, when inspiration is only a matter of dollars and cents, they will be left to starve. We live in a very practical age, yet society hold together and makes progress through an Arnold who surrenders his pain saving inventiveness free to a suffering world; to Pheidias who lives only to imprison eternal beauty in marble; to Beethoven and Mozart whose sole object is to allow eternal beauty to speak through their works. Had the world's geniuses been practical men they might have lived in great comfort but posterity would have been the sufferer. Art is too precious to drag down to a trade basis which only stifles it. If our country is to produce genius, perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation, but commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal so long will he need the environment that springs from pure and ennobling art. *Leader.*

MOZART ON HIS MANNER OF COMPOSING.

WHEN I am, as it were, completely *myself*, entirely alone, and of good cheer—say traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hush them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it—that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and provided I am not disturbed, my subject enlarges itself, becomes methodical and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is I cannot tell! All this inventing, this composing, takes place in a most pleasing, lively dream. What I have thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Maker to thank for. Why my productions take from my hand that particular style and form that makes them Mozartian, and different from the works of other composers is probably owing to the same cause which renders my nose so small, or so large, so aquiline, or, in short, makes it Mozart's and different from other people's noses, for I do not study or aim at any originality.

MORE REPOSE.

BY ALBERT W. DORST.

It is related that Beethoven when asked to name the greatest musical effect replied "the pause." In these days of musical rapid transit, it would be good for us if one would occasionally rest, so that we might ease the strain of nervous tension and examine the construction of our works.

Our musical conventions are hurried along, without giving the participants time to grasp the full meaning of what has been offered for discussion.

Our organ and piano-forte recitals, and many of our concert programs are often open to the same condemnations. Our students are so busy practicing technical matter that but little time is afforded for the equally important æsthetic side. And some of our teachers are, so much in earnest to perfect said technique, that the opportunities for analysis and other methods of getting at the inner content of the music are rare. *Chit ra piano, sa samo*—and it is just this plea for more *piano*, or *repose*, that we would urgently recommend. The movements of but few of our symphonies and sonatas are designed for an *attacco*; the vast majority leave a more lasting impression, if a pause between each part be observed. Such a pause is not necessarily meant for talk or relaxation, although sometimes this is really felt as a want. In the majority of cases it would be to muse on what has gone before, or possibly to speculate on the form that the sequence of the work will take in its further development. In our music we appear to go on the same erroneous principles as we do with our books: we try to assimilate more than is possible to keep our digestive organs healthy. Let us then have time for musical digestion.

"PRIDE GOETH BEFORE A FALL."

THE hatred sometimes conceived by one singer for another of the same class of voice, and playing the same parts, if not more reasonable, at least is more intelligible. I shall never forget the rage which the tenor Fancelli once displayed on seeing the name of the tenor Campanini inscribed on a large box at a railway station with these proud words apposed to it: "Primo Tenore Assoluto." "Her Majesty's Opera Co." It was the epithet "assoluto" (literally alone) which, above all, roused Fancelli's ire. He rushed at the box, attacked the offending words with his walking-stick, and with the end of it tried to rub off the white letters composing the too ambitious adjective, "assoluto." Fancelli among other tenors, considered himself alone justly entitled to reserve this grandiose sounding term for his own private use. Unfortunately, he could not write the word, reading and writing being accomplishments which had been denied to him from his infancy. Fancelli, however, had begun life as a *fascino* or baggage porter at Leghorn; so his ignorance, if lamentable, was at least excusable. He could however, just manage to scribe his own name in large schoolboy characters, but his letter-writing and his autographs for admiring ladies were done for him by a chorister, who was remunerated for his secretarial work at the rate of something like a penny Pickwick per month. The chorister, by the way, in agreeing to work on these moderate terms, knew that he had the illustrious tenor in his hands; and in moments of difficulty he would exact his own price and, refusing cheap requests, accept nothing less than ready money.

Occasionally when the chorister was not at hand, or when he was called upon to give his autograph in the presence of other persons, Fancelli found himself in a sad plight; and I have a painful recollection of his efforts to sign his name in the album of the Liverpool Philharmonic Society, which contains the signatures of a large number of celebrated singers and musicians. In this Musical Book of Gold, Fancelli made an earnest endeavor to inscribe his name, which, with the exception of the "e" and of one "o" he succeeded in doing without the omission of any of the necessary letters. He had learned, moreover, to write the glorious words "Primo Tenore," and in a moment of aspiration tried to add to them his favorite epithet of "assoluto." He had written a capital "a" followed by three "s's," when, driven from awkwardness and in order to get himself out of the scrape in which he had already felt himself lost, he upset the inkstand over the page. Then he took up the spit ink on his forefinger and transferred it to his hair; until at last, when he had obliterated the third "s" his signature stood in the book as it stands now—"FANCELLI PRIMO TENORE ASS—"

HAMMER VERSUS PRESSURE TOUCH.

If we strike a pianoforte key with sufficient force to produce even a *mezzo-forte* effect, a knocking sound is occasioned as the finger touches the key, and the hammer strikes the string in its way to it; in this case the vibrations cannot be those only which are necessary to produce a pure quality of tone, the effect changing as if it were trying to right itself. A steady pure tone results if we use a particular kind of pressure touch, which is noticeable throughout the performance of the playing; and the touch causes the strings to vibrate as they should.

We can easily produce a poor quality of tone on a good pianoforte if we use a poor kind of touch, and we can readily change the quality of tone without touching the pedals. Certainly the quality of tone depends upon the way that the keys are put down—upon the "touch." *C. F. Stanley.*

Questions and Answers.

Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. Send them to: **WALTER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention.** In no case will the writer's name be printed to the question in *THE ETUDE*. Questions that have no general interest will not receive attention.

A. D. R.—In "March Heroique," by Schmitt, the meaning of M. D. C. March Da Capo.

S. M. R.—The best teaching edition of the classics is one of importance; opinions differ. We give ours, which is formed from an extended acquaintance of all good editions. For Bach, the Steinhaber edition; for Beethoven, the Cotta, but that edition is quite expensive; the new Litolff edition is good and inexpensive; for Chopin, the Schlesinger edition; Mendelssohn, the Peters (Kullak); Mozart, the Library edition of Schirmer; Handel, the Krueger edition; Haydn, Peters. The earlier numbers of Litolff are not to be desired, but the later numbers are equal to the best. Peters' editions are always reliable. The Steinhaber edition is not fully appreciated. The new Library edition is equal to any of the foreign editions.

M. A. L.—A course of study in the history and science of music can be given, but it will not be adapted to every one, especially if you wish to pursue it without an instructor. You might begin the science with Palmer's "Primer," Landon's "Writing Book," and Clark's "Theory of the Student." The next stages, some good work on harmony; among them I will mention Howard's, Emery, Busler, Brokoven, and Dana. For higher theory, the works of Prout, Richter, Jaksch (counterpoint), and Banister. In history, the field is not well covered. "Grove's Dictionary" should be the first work in every musician's library. It is expensive, but contains everything relating to music. Fillmore's "History of Music" is a good general text-book on this subject; also Langhans and Ritter have written good histories. We hope soon to give our readers a full course of reading and study. For summer school, see *THE ETUDE* in a Da Capo.

J. J. L.—In month two the second ending only is observed. Notes or chords that are tied, but have staccato marks attached, are struck. This seems like a contradiction, but it is the only way of marking the permanent touch.

F. S. C.—We have answered this question several times; no later than in last month's issue. Perhaps some of our readers can suggest something that has not occurred to us. It is on the habit of not striking chords together.

D. M. C.—About teaching time to pupils. Beginners and pupils who are not naturally thorough, usually lack a correct knowledge of note values. These pupils need such instruction and works as Landon's "Pupil's Writing Book." These pupils who are wanting in an innate feeling for rhythm, should practice pieces with a marked time and with a rugged and positive content. Furthermore, teach the pupil to rely upon his feelings for time, the even flow of accent and regularity of tones; for time is a matter of inner feeling, not forgetting duet playing.

M. D.—The last edition of Landon's "Real Organ Method" contains a full description of how reed organs are made, and also, how to use the stops. This latter subject is very clearly and fully treated.

A. M. R.—The two finger exercises of the "Mason Technique" can seldom be successfully practiced with both hands at a time. Some of the best teachers require the pupil to work with the second and third fingers only, for two or three months, perfecting the touch, and especially, acquiring the fully developed condition requisite for clear playing in velocity. Then the other fingers are taken in turn, one hand at a time. Later on, both hands can be used together with the second and third fingers in all but the velocity forms. Yet it is quality of touch that is most needed, and there are few pupils who can profitably use both hands at a time in their practice.

C. B. T.—Tired and aching hands from playing the arpeggio is due to a stiff and undeveloped arm, wrist, and hand. Before beginning the arpeggio, move the fingers and swing the hand loosely and freely, then begin the arpeggio, and as you begin to second each time feel that you have loosened the hand. That is, make it your especial business to feel that the hand is loose and free of constriction as you begin each second. Looseness is more a matter of feeling than the hand and wrist are loose than that of mere will power.

T. K. S.—Your trouble of uneven runs is due to an undeveloped thumb, stiff wrist, and bad position of hand. These members need special practice. First, play the C scale with the thumb and second finger, but let the thumb play its keys silently, only coming into light in contact with the key, not moving the key in the least, feeling that it is freely loose and fully developed. Then play with the third, and lastly with the fourth fingers. Observe that only half of the keys give out tones. Play two octaves up and down, wrists outward, outside of hand high.

J. C. W.—A scale, whether major or minor, is nothing but the tonic chord of the key with the intervals between the tones of that chord filled in with other tones. The natural way to fill up these gaps seems to be to supply the tones which belong to the dominant and subdominant chords. Thus, in C major, the gaps between the tones of the tonic chord are filled in with the tones D and B, which belong to the dominant chord and F and A, which belong to the subdominant chord. In like manner, in the key of A minor, the gaps between the tones of the tonic chord (A-C-E-A) are filled in with the tones B and G sharp, which belong to the dominant chord

and D and F, which belong to the subdominant chord, thus: A-B-C-D-E-F-G-A. This is the "harmonic" form of the minor scale, because it is made up of the natural harmonics of the key; and it is the really natural minor scale when only the major dominant is employed, as we mostly do in our modern music. When the minor dominant is used, we have what is called the "pure" minor key; its scale would be as follows: A-B-C-D-E-F-G-A. The form you give as No. 1, which omits the F entirely, is illogical because it leaves out the characteristic minor chord of the subdominant chord; or, rather, transforms it into a major chord. The only possible excuse for putting F sharp into the scale of A minor at all, is that the interval from F to G sharp is regarded as unmelodic and therefore to be avoided. This suggestion necessarily has given us the "melodic" form of the minor scale. It avoids the augmented second from F to G sharp by substituting F sharp for F in second, leaving the G sharp as a natural up-leader to A; then substitute G for G sharp descending, leaving F as a natural down-leader to E. Thus the characteristic tones of the principal chords of the key are all present, one way or the other. I know of no good reason for playing the melodic form up and the harmonic form down, as some do. I think it better to stick to one form or the other; or teach both; but not mix them. You will find it easy to make the harmonic form mechanically from its parallel major, by simply lowering the third and the sixth a semitone. Thus, C minor may be made from C major by substituting Eb for E and Ab for A. This substitution simply changes the tonic and subdominant chords from major to minor, thus:—

Chords of C major, F-A-C-E-G-B-D.

Chords of C minor, F-A-C-Eb-G-B-D.

Or, if you prefer to retain the relative minor first, you can tell the child that there is only one note (G) in A minor which is not also in the scale of C major.

SIXTH AUDITION.—I. We use the Italian terms, such as *allegro*, *moderato*, etc., on the same principle that Latin is used in the Catholic Church. It is necessary that some one language serve as a common medium for musicians of all nations; and Italian was first in the field. 2. Guilmant is pronounced Gull-mant (French nasal sound).

3. It is difficult to divide musical history before the Christian Era epochs. Since that Era began we have had—1. The preparation for polyphony, say to 1200; II. the great polyphonic epoch of the Netherlands, 1200 to 1600; III. the epochs of the opera and oratorio, i. e., monophonic music, 1600 to the present. Then we may discriminate within this latter epoch the great polyphonic period which culminated in J. S. Bach, the period of monophonic instrumental music, which includes the development of the flute and the symphony, E. F. E. Bach to Beethoven, and the romantic period, from 1830 on.

4. For children there are two good histories of music. Perhaps "The Story of Music" by Lucy C. Lillie is the best for the youngest ones. Macy's "Young People's Illustrated History of Music" is also excellent. J. C. F.

M. G. DERRICK CHRY, PA.—The name of the Danish composer is pronounced Shil-lay; I think with the accent on the second syllable. J. C. F.

J. C. E. KIMBRO, PA.—The phenomena you refer to are doubtless "resultant" (combination) tones. I need to think that the under chord was to be found in these resultant tones. That is, I believe, the doctrine of Riemann and von Oettinger. But, according to later experiments and calculations, the resultant tones of the chord of C major give only tones belonging to that chord, while the resultant tones of the chord of C minor give the major chord of A flat. So that, if there is any basis for the underchord in the phenomena of acoustics, it must be looked for in the sympathetic vibrations. It is difficult for any one not a specialist in this subject and without expensive apparatus to make any experiments which will be at all conclusive. At present I am holding my judgment suspended as to whether there really is a physical basis for the underchord theory or not. I have come to regard that theory, which I once accepted largely on what I supposed to be good authority, as still in the speculative stage and as needing verification. J. C. F.

A. M. S.—Please tell me through the Question and Answer column of *THE ETUDE* the names and addresses of some wealthy philanthropists who might help struggling musicians.

We know of no one to whom you could apply. Philanthropic work generally is affected by personal influence. Some of our colleagues have free scholarships for specially gifted pupils.

Mrs. C. E. C.—For rules and by-laws for a Ladies' Musical Union write to the Wichita, Kans. Musical Club, and C. H. Held, Syracuse, N. Y., for prospectus.

N. B. C.—Louis Kölscher is dead. He died in Königsberg, February 16, 1888.

M. H. D.—Yes, Wm. H. Sherwood is teaching in Chicago—He can be addressed: Cons. of Music, Auditorium Building, Chicago, Ill.

C. L. C.—The reason why major intervals become minor by inversion and vice versa is the same that augmented become diminished, and vice versa, also that perfects remain perfect. You know that inverting an interval one of the tones more an octave. It is this skip of an octave that regulates the whole matter. It is purely mathematical and may be illustrated as follows. Let the numbers represent the tones of the scale:—

1 2 3 4 5 6 7 8 1 2 3 4 5 6
C D E F G A B C D E F G A

The major third in the row of figures is 1-3 (C-E); by inversion the lower tone is placed an octave higher, the interval becomes 3-8 (E-C), which is minor sixth. The interval of a major second, 1-2 (C-D), becomes 8-2 (D-C), which is a diminished seventh. 1-4 becomes 4-8, etc. Notice that the two intervals always make nine. Thirds become

sixths - 9; seconds become sevenths - 9; fourths become fifths - 9, etc. The augmented and diminished intervals come under the same principle. Thus an augmented second 1-2½ (C-D) becomes 2½-8 (D-C), which is a diminished seventh. Study the matter out along the line and all will become clear.

L. H. Franz Behr was born at Lübben, Germany, in 1857. He lived in Paris. He is a prolific composer of light pianoforte works and songs. He also wrote an opera, "Macarona." There is not much to be found concerning him, for, like Fr. Bürgmüller, he is best known by his numerous light pieces for piano. —A. L. M.

F. W.—François Dubois and Charles Marie Widor are celebrated teachers, players, and composers of organ. They, with Alexander Guilmant, hold first rank among French organists. Dubois was born at Somers, 1837, and taught harmony and organ at the Paris Conservatory; has the composed numerous and important works. Widor was born at Lyons, in 1845. He has written very many large works for organ, chamber music, part songs, piano pieces, etc. They both live and work in Paris. —A. L. M.

G. J. B. EASTON, Cr.—The usual way among acousticians is to use small for the C below middle C, large C for the octave below it, CC for the next lower octave, and CCG for the lowest of all.

Mrs. A. C. P.—There is no equivalent in English for the sound of the *u* in the French word *Eude*. The *E* which should have an accent, is pronounced like a in *ray*; the final *e* is silent; the *u* is a sort of compromise between *u* and *ou*. A Frenchman would tell you: "You must not put your lips, as if to *virel*." A good little note. You can probably get it only by limitation.

A CHARMING FAD FOR MUSIC TEACHERS AND PUPILS.

The periodicals often contain portraits of celebrated musicians, illustrations of their homes, birthplace, etc. There also is to be found pleasing scenes from operas, pictures of famous music halls and opera houses, etc. Take an ordinary album for preserving cuttings and place in this such pictures as please your fancy, or will serve the purpose you have in view. Select a book or books for the extra illustrating, such as a musical history, encyclopedia, or book of musical biographies. Take blank plate paper and cut to the size of your book pages, or somewhat larger; upon these sheets paste the illustrations. This is best done by tracing a fine line of mullage on the paper the size of your cutting, making a light pencil line around your cutting for this purpose, putting the mullage just within the line. These sheets when finished can be placed next to the pages that your picture will illustrate. To make a really fine book, you should get of its publisher an unbound copy of the book selected for your pictures, and when completed have it bound up with your illustrations.

A fine collection of portraits can be accumulated and pasted in an album devoted to this subject. Or, one can find illustrations of old, obsolete, and foreign musical instruments, and of the singular instruments used by the natives of Africa, of the South Sea Islands, and of other uncivilized countries, also drawings from Egyptian tombs and from Assyrian sculptures. The magazines and illustrated weeklies often contain beautiful pictures which are based upon a musical idea; these can be made into a pleasing album. C. W. L.

GOUNOD AND SAINT-SAËNS IN CHILDHOOD.

GOUNOD must have been a wonderful child, if we are to believe all the stories we are told regarding him. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in soul" and the neighbors used to call him *le petit musicien*. The baby, scarcely out of leading strings, felt, too, so it is said, the mournful character of the interval of a minor third. He had been listening to the different cries of the street vendors. "Oh," he exclaimed suddenly, "that woman cries out a do that weeps." This because the poor woman hawked her cabbages and carrots on the interval formed by the notes C and E flat.

Mme. Bovet tells a similar anecdote of another of the French composers. One day when a visitor suffering from great lameness entered his mother's drawing room, little Camille Saint-Saëns—the future composer of *Samson et Delilah*—who was playing in the adjoining room, struck by the unaccustomed rhythm of the step, exclaimed, "How funny! That gentleman makes a *croche pointée* as he walks." One must take all these stories of musical prodigies with the proverbial grain of salt; but there can be no doubt that genius in this direction generally does, in some way or other, reveal itself very early.

PUBLISHER'S NOTES.

THE "Eighth Grade of Mathew's Course of Piano Studies" is out, and copies have been sent to those who subscribed in advance. There were no less than seven hundred copies ordered in this way. "The Ninth Grade" will be gotten out next. We are ready to receive advance orders for this grade on the same conditions as the others, namely, that 25 cents is sent with order, which will pay for a copy post free, to be mailed when published, which we hope will be very soon.

* * * *

THE important work which we have had in progress for some time is approaching completion. We refer to "Embellishments," by Arthur D. Russell. It would have been ready by this time but for the loss of some of the manuscript. This work we consider one of the most important yet issued. Dr. H. A. Clark, who read over the work in manuscript, was very favorably impressed with it. He is quite enthusiastic over it now since reading the proof sheets. All have yet an opportunity of owning this book very soon by ordering and paying 50 cents now in advance of publication. We have already booked over three hundred orders. This month will no doubt close the special offer.

* * * *

WE must make a protest against the manner in which music is returned at times. An envelope is cut open and folded around the bundle which reaches us in a dilapidated condition and in most cases after credit is given for it we throw it into the waste basket. If facilities are not on hand for mailing, better not send it in that way, but if cut envelope is used, why not roll up the music in two or three thicknesses of newspaper, which can always be had?

* * * *

THE special offers announced in last issue will remain in force this month; we have reference to the volumes of selected studies of Concones by C. B. Cady and romantic piano studies by Wilson G. Smith. They will be sent for 25 and 20 cents each, respectively, if subscribed for now. It must be remembered that we never make an offer of this kind for any but the best works. We have sent out thousands of works, which those ordering have never seen, but trusted to our judgment, and we have yet to hear the first complaint.

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IN another part of this issue the first announcement is given of a summer school in Philadelphia. It may be interesting to know something of this kind is in view.

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EVERY piano player of even ordinary ability has to play the reed organ more or less; especially has he to play church and Sunday-school music. Now that nearly all churches have a piano for accompanying the music of their social meetings, there is much church playing on the piano. To meet the demands of this style of music the second volume of Landon's "Melodious Reed Organ and Piano Studies," contains specific help and work on the best manner of playing such music. There are but a very few piano players who can produce a good effect with the church music on the piano; this subject is met in this volume, and particular attention is given to training the piano pupil to play church music successfully on the reed organ.

* * * *

TEACHERS secure the best music in the albums that we publish. The two volumes of Melody Studies, by Macdonald, and the Sonatina Album, and the three volumes of four-hands music, "Presser's Four-hand School," contain pieces that teachers order as sheet music by the thousands. In fact, these books are made up of the best music published.

* * * *

OUR music stock is one of the largest in the city. We can fill an order for any piece published. Our stock of Peters', Litolff's, Angewer, and other foreign editions is complete. We have a large assortment of miscellaneous musical merchandise, such as music folk, tuning forks, metronomes, blank music books and music paper of all kinds, and our stock of works on musical theory and general musical literature is one of the largest. Catalogues free.

—Even when the young pupil has a new piece or two from his method at each lesson, still he feels a want of something new, or that has a bit of novelty in it. To meet this demand and to supplement all methods, we have in press a series of sheet music in ten grades, especially arranged for the reed organ. It is a well-known fact to all teachers that there is a great scarcity of music of the easier and the most difficult grades for this popular instrument. These pieces will be such as the pupil will delight to memorize and play for his friends and at his teacher's musicales.

TESTIMONIALS.

MATHEWS' "Graded Course" received. I am greatly pleased with it, and shall introduce it in my teaching to advanced pupils. Each number of the "Course," has proved most satisfactory, and invaluable for instruction. The lessons being so progressively graded, that the pupil pleasantly surmounts such difficulty, and improves rapidly. I am using these studies in preference to any others, and they are worthy of large circulation.

MRS. C. WARDELL.

I consider the "Landon Pianoforte Method" far superior to any other. It is something original and comprehensive. It leads the pupil from one point to another, in such a manner, that nothing seems difficult. I am delighted with the "Standard Studies," MATHEWS. He is giving us the cream of all studies in one Series simplifying the selection of music for the teacher.

MRS. HENRY L. ST. JOHN.

I am pleased indeed to see Schmitt's "Pedals of the Pianoforte" translated. Please send me six copies of it.

WM. H. SHERWOOD.

I know of no other musical paper or magazine that can be compared with "The Etude," in intelligence, common sense and food for thought. I have taken it for two years and have sincerely enjoyed it.

MRS. C. H. TIMBITH.

I have been using "Howard's Course in Harmony," in my teaching the past year, and have been much pleased with it.

I have studied and used other text books in teaching, but find this surpasses all others in its simplicity and clearness. Many books in the past have attempted to cover too much ground in too short a time, so that the student at the close of the book, understood very little about "Harmony" in its proper sense. This work marks a new era of reform in the teaching of Harmony.

CARRIE D. ALDEN.

One little word in regard to your invaluable publication "The Etude." Once having taken it I cannot imagine one's ever doing without it. What a stepping stone or introduction to all that is good in an educational way it has proved, so to me at least. I expended nearly double for something to meet the want of "The Etude" before I knew of your valuable publication, with no actual benefit to myself. I shall do all I can to introduce it to others.

MRS. S. BUFFUM.

I have been using "Landon's Piano Method" ever since it came on the market and am delighted with results. I think it is the best instructor for beginners I have ever taught from. I believe it will yet be the standard work of our country. It certainly makes all difficulties very clear and keeps alive the pupil's interest, and also produces rapid results. It makes the study of music a pleasure to the student and makes them thorough. I am more pleased with it every day.

MRS. ANNE S. PARDEENGRABT.

The "Pedals of the Pianoforte," by Hans Schmitt, is a work which I am happy to examine. I consider the book one of great importance, containing valuable instruction.

MRS. J. W. RUSSELL.

I have made it a point to get every pianoforte method published for the last seven years, and am well acquainted with all of the best foreign methods, and I do not hesitate to say that I consider "Landon's Pianoforte Method" to be above them all. As proof of my opinion, I will say that I used six of them last year, and have just received six more to-day for immediate use in my own private teaching.

T. L. RICKARD.

Hans Schmitt's "Pedals of the Pianoforte," is a revelation to all students and teachers of the piano. I believe that even the greatest artists in the world can learn something from this excellent book. It is the greatest and most complete work on the subject, and should be in the hands of every student, teacher, and artist in the world.

FRANK A. SCHORRELLER.

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* * * Everything that emanated from his pen was far above criticism. * * * All that he thought and said and wrote bore the impress of his singular genius. * * * It is a rare pleasure not to reserve association with this great mind by means of the printed page. It should go into the hands of every amateur.—WOOSTER, O., Voice.

Professor Karl Merz possessed a marvelously attractive personality.

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FROM the Boston *Saturday Evening Transcript* we call a bit of wisdom. We all revere the classics, and confounded thrice be the man who would meddle with the sincere and the earnest legacy bequeathed to us. But skillful editing and pruning, even curtailment, is growing daily more necessary. Listen, then, to what Mr. Appoth has to say on the subject and apropos of the B minor Bach suite played by the Boston Symphony Orchestra.

"It is so good to hear almost anything by Sebastian Bach that when one of his works figures on a programme one inclines somewhat to take it as a gift horse, not to be looked in the mouth. Yet there are considerations which should not quite be passed over in silence. A whole suite by Bach, whether for piano or organ, is a pretty large dose to take at once. With all that is great and immortal in the master's works, there are also things in them which time and the development of music since his day have thrown into obsolescence; and even the sincerest Bach listener may find more than he needs, anyone else, ought to wish these things wholly obsolete, buried for good and all.

We should not forget one important element in the relations between his music and the public—the enormous tirelessness of life, both social and artistic, in his day, compared with the push and bustle of our modern life. His was the time when people could stand, and were glad to enjoy huge doses of one and the same thing; they had time and to spare, and no doubt a good deal of it lay heavy on their hands; the comparative absence of acute excitements and the more leisurely manner in which they lived made them more proportionately impervious to boredom; two-hour sermons, well nigh endless arias, suites of seven or eight numbers all in the same key did not make them think of yawning. But we of to-day are otherwise constituted; we cannot well stand so much of the same thing as a writer; our artistic sense craves more variety and contrast. We may take just as keen delight in a Bach aria as listeners did a hundred years ago; but enough is as good as a feast, and we resent that eternal *da capo*, in which a long first part is repeated without variations. We can't have Bach's and Handel's *da capo* sermons to its smallest practicable limits, and with no injury either to the form or spirit of their airs.

In the same way a suite of seven or eight pieces connected together by no link of internal musical necessity, no one of them growing out of nor ideally developed from any of the others, and all of them in the same key—this sort of thing is a direct slap in the face, not only to our present musical habits, but to our highest and best musical instincts. It is the musical counterpart of the old two-hour sermon; we do not enjoy the repetition of the same out of the most and the whole, and enlightened Bach lovers the world over knew saying one day that he "could imagine no more internal force than listening to the whole of a Bach suite as a single piece." And what a high priest of the Bach cult rejects as too much is hardly wholesome food for the musical public at large.

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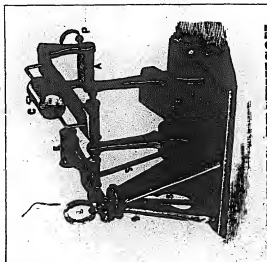
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THE SUPPLEMENTARY MUSIO LEAF.

BY NELLIE R. CAMERON.

How shall we supply our pupils with a sufficient amount of musical studies and selections? Every experienced teacher knows that a large number and variety of studies is required for rapid and thorough progress.

No one instruction book or volume of studies, however excellent, will meet all the needs of any one pupil.

Every pupil has his own peculiar difficulties, requiring supplementary work at some stage of his progress. Patrons, however, are often unable or unwilling to purchase the necessary music required. Having purchased one volume of studies, they cannot understand why the teacher should have ordered it, if it were not adapted to meet all the needs of the pupil. Parents often bitterly complain that teachers are constantly ordering volumes of expensive studies from which they could only two or three and then cast the volume aside for new ones, incurring new expense. We, as teachers, understand that one or two studies may be worth the price of a volume, but let us try to look at the question from the patron's standpoint. Oftentimes, it requires great sacrifice on the part of parents to meet the expense of lessons, and every additional dollar counts. I wish only to suggest one device which I have found quite successful.

Cut the studies from half a dozen volumes of your favorite studies or instruction books. Paste these on stout manila board. This will afford a sufficient number of reading lessons to supply quite a large class. A score of pupils may thus be enjoying the benefit of one volume of studies at the same time. Each pupil may use as many or few studies from each volume as his need requires, without the expense of purchasing the entire volume.

By the purchase of a new volume from time to time, forty or fifty musical leaflets may be added to this circulating library, at a trifling cost.

One advantage, which every teacher can appreciate, is that the music is always fresh and new. There is no chance to try over, misinterpret and weary of the music designed for a later period.

The skilful teacher will also find these studies useful in bridging over the mistakes of poorly taught pupils. Nearly every teacher encounters the music pupil who has not been thoroughly trained in the rudiments of music, and yet has considerable proficiency in many directions. These pupils would be hopelessly discouraged and humiliated if put down into an elementary book of studies, but may be doled surreptitiously with leaves cut from these very volumes, without being conscious that they are put back.

However, it is often well to explain that simple studies have been chosen that the attention may be concentrated upon correct touch, perfect rhythm, accurate sight reading or some deficiency we are striving to overcome.

Of course, it is understood that this is only a supplementary device to accompany some good educational standard collection of studies owned by the pupil which forms the basis of hard study and review.

Try my plan and see how you like it.

THE QUACK MUSIO TEACHER.

BY ERNEST SMITH.

If there were no reality there could be no imitation; if there were no physicians, quackery could not exist.

The quack music teacher is about the most dangerous enemy the profession has. He (or she), unfortunately both exist, has only one object in view, viz.: dollars. He has perhaps had one term under a well known teacher whom his ignorance has so much disgusted that the lessons were not short. He has been under instruction long enough to know several musical students whose names he uses very freely. He now starts out by advertising that Mr. Musicus (pupil of Professor Rizzio Galverino) gives lessons on Piano and Organ, Violin, Guitar, Mandolin, and Singing.

Terms. Five dollars per quarter—two lessons a week, payable in advance.

These musical quacks usually have a few stock pieces

which they play everywhere they go and if they can strum out an accompaniment to a comic song they wind up their entertainment? by bawling out the words to the amusement of all. I was once staying with some friends in the country where one of these professors in search of pupils called. After stating his business he was asked to play something. With this request he seemed happy to comply and produced from his satchel some music which he proceeded to play. His execution was really very fair; he played the chords as they were written, but there was no expression, no proper fingering, no music. He could do what many teachers of the present day do. He could put down the notes but he could not play even his show pieces. Now those who have not received a musical education regard these quacks as clever men, which doubtless they are, but they are responsible for the lack of musical taste among their pupils whom they will excuse from exercises, scales, fingering, phrasing, accent, time, everything in fact but the first dollar per quarter. This they exact at the end of the first lesson. Of course the first few lessons will show great superficial improvement and the uninitiated will draw a very unfair comparison between the work of the quack and that of the teacher. But if they will be patient they will discover that the former will be used up in six months, while the latter will, slowly yet surely, be laying that solid foundation upon which alone a musician can hope for success.

ARE GIRLS TAUGHT MUSIC TO THE EXCLUSION OF BOYS?

BY CONSTANTIN STERNBERG.

If I were to suggest any one thing which I consider most important than any other, for the improvement of music, it would be a movement toward making our boys as much interested in music as our girls are. It may not be apparent at first sight, how far-reaching this suggestion really is, but a little consideration will disclose its bearing upon all matters musical. Not that I consider art music in the hands of our women—but so long as our finances are mostly managed by men, so long as legislation is in the hands of men, it will be necessary to interest men in music in order to advance the interests of this art in a rational manner, and in order to give it an equal chance with other educational branches.

I also believe (the ladies will pardon me) that a movement toward interesting men in music would be beneficial in another direction—in emancipating the art interests from personalities. Women are too good natured altogether to allow themselves to forget what is due to the performer. A man's feeling on the subject are more robust, perhaps I may say healthier. A man is more apt to go to a concert to hear the C-minor symphony, while a woman is more apt to go to the same concert principally to see Mr. Nikisch conduct with his graceful, ivory colored hands, no matter whether the program may be America over its women a debt of gratitude in regard to that, for if they had not taken hold of it and protected it and fostered it the best way they knew, there simply would be no art in America; for it is not such a great while since it was considered effeminate for a man to be interested in art. I can readily understand the reason for such prejudice. So long as there was rough work to do to make this country what it is, and to provide the necessities of life, there was no time for men to occupy themselves with the ethics of a higher life, but this time has gone by, and men of to-day ought to realize that their alleged dread of effeminacy is but a very flimsy excuse for their total ignorance on a subject which has seriously interested the most luminous minds of all ages, also the rulers of all countries and which is indispensable for the "rounding up" of a man's education. They ought to join our women in their art interests, not only for the cause of art; I do not believe men to be selfish enough to do that, but also for the practical purpose of understanding their female companions better. I cannot imagine a more discomfiting state of affairs in a household than when the wife is a connoisseur of music and the husband understands nothing about it and possibly antagonizes it or prefers a class of music which would bear no comparison with the class of literature he appreciates.

Therefore, I repeat with emphasis, let our boys learn music; not Sunday School music, not operatic, not sacred music, not secular, but music as an art in general. But then the trouble is just here: the class of music which most men relish, cannot possibly have a refining or ennobling influence upon them, and that class of music which could exert such an influence, remains a mystery to them. It won't do to take the stand that music, in order to be understood, should not require any special education. Does not literature require it? Does not Theology require it? Why should it be expected of music to fling itself upon an untutored mind? No, music must be learned as well as thinking and good manners, and should receive the same amount of care and attention on the part of parents.

Let our boys have music!

IV. NOTES OF INTEREST.

BY E. R. AYERS.

The successful teacher must cultivate the imagination; he must be able to invent stories in order to make a map of the truth; for, indeed, a parable is but a map—it is a chart. To illustrate this, we may say that there are two ways of learning the road from Baltimore to Philadelphia; one is by travel, traversing the road, which is a long, tedious process. It is a difficult task and unsatisfactory; the other is by the study of the map. One may make a geographical study, a topographical study, a geological study without ever leaving his room, and thereby become thoroughly acquainted with the spaces that lie between the two cities, their interesting objects, their relations to one another, and their meaning; so valuable is the map. Indeed, this is the only way of properly understanding the proportions. So it is in learning a truth. A good teacher must be able to make a map of the lesson, must be able to tell a story that will illustrate the composition that is being studied. Look at some noble work of Rembrandt; it must speak to the teacher, it must be suggestive to him, it must fill his imagination. Thus he may become able to outline it in a story or in many stories, so that the student will comprehend it and read its inner meaning, so that the student will be able to see more in it. And so it is in the teaching of music. Study a nocturne of Chopin; the student's interest is at first a merely sensible interest; he only hears certain tones and sees certain harmonic relations, or perhaps, if he has been initiated into the higher realm of composition, he comprehends something of the relation of the sections to each other and knows something of the general form of the work. But even with all this his interest is merely the interest of the senses with a very slight quickening of the intellect. The teacher must be able to make a parable in which he lays before him the content of the work. Important as is the study of form, it is like the mere shell in which the truth is contained. The content is the truth; it is the spiritual meaning of the composition. One may understand the words of a poem, may be able to parse its language, may be able to give names to all the rhetorical figures, may know to what class of poetry it belongs, may be thoroughly well equipped for criticism according to the canons of poetical composition, without ever having the first idea of the truth intended to be conveyed by this composition. Here is the real test of a teacher's ability. Any work of art is a temple of truth, a spiritual temple; it is difficult to enter; only spiritual eyes can perceive its deep meaning. It may even be perceived and yet not expressed. The teacher must be able to not only see, but to tell what he sees. Ruskin says that, "The greatest thing any man ever did in this life was to see something and then to tell what he had seen." So the teacher must be able to see and to feel and to make the composition a part of himself, and then he must be able to throw all this meaning into another form more easily comprehensible; in other words, he must make a map of the truth. He may do so by telling some simple story, or referring to some incident in history, or associating the composition with some epoch of the composer's life, or fastening it to some spiritual experience of the student himself. Lord Bacon says that "the parable is more ancient than argument." Robert Hall, once criticizing a young preacher, said, "You tell us what things are but not what they are like." This is the supreme test of a teacher's genius. The great teacher can tell you what a thing is like.

It is quite clear that many reforms are coming in musical art. We should remember that music is the youngest of the arts, and that it is even yet in its infancy; therefore, reforms should be expected. It is not at all unlikely that the present keyboard will pass out of vogue, and that a simpler will take its place. It is by no means unlikely that the present system of notation will be superseded by something more simple. A large number of systems have already been submitted. Almost every musician is asked occasionally to examine some new system of notation. Most of these new systems, it is true, are much more difficult than the old system. A great many will fail in their attempts to make a simpler

notation; nevertheless, some change may be expected ere long. But a change in musical instruction is even more important. In almost every other line of study there has been a change of method. What is known as the "Inductive method" is now claiming the attention of all the world. "It is the method of science," we are told. Even Bible study, yielding to this method, is becoming altogether a new system and is yielding new results and awakening new enthusiasm. Inductive methods have been applied to some extent to musical study. There are some wide-awake musicians who are already applying the methods of the masters to the investigation of musical theory, but even the content of musical compositions must be subjected to the same methods. There will be a "higher criticism" of music and of art, as there is of literature. It will depend upon historical studies. Modern teaching makes more and more use of the inductive method. Knowledge is no longer whipped in or crammed in, but the student is carefully taught to investigate and find out things for himself, to accumulate facts and then deduce principles from them; not to start out with a principle and then cluster facts about the principle.

Nothing is more absurd than for a teacher to insist upon one lesson for all grades or classes. It is nonsensical and inherently absurd and should be scouted in any branch of study. It is fundamental in the art of instruction that scholars must be graded, and graded scholars imply graded instruction, and graded instruction necessitates graded lessons; and graded lessons do not consist merely in teaching the same subjects to all scholars in a different way, but imply that certain subjects shall be taught to lower grades and others to higher grades. In short, the things to be taught as well as the method of instruction must be graded, and intelligently graded. No school for scientific instruction, in these days, could be successfully carried on without recognition of these principles and as close an application of them as circumstances permit.

Play Schumann's op. 23, No. 1, and then read in connection with it a letter dated August 2, 1835. It seems that Clara had dedicated to Robert a piece of music, and he acknowledged the compliment, using among other words these: "But I will only send you my word of thanks, and if you were present I would press your hand, even without your father's consent; then I might express a hope that the union of our names on the title page might overshadow the union of our ideas and opinions in the future. A poor fellow like myself cannot offer you more than that."

Observe, also, the rests with the utmost care in playing Schumann. One matter of very great importance in this Schumann night piece is the making of certain voices in the chords staccato, while another voice at the same time is very legato. This is one of the most beautiful characteristics of this piece, the effect of the legato and delicate staccato combined.

Chopin "Preludes" grow more and more beautiful as the musician grows older. There are several stages in the Chopin enthusiasm; first, one is delighted with the simple waltzes, such as that in D flat and others well-known; then he proceeds to the nocturne stage, of which the E flat is to him for a long time by far the most beautiful. Other nocturnes displace it as he grows older, such as that in G major, and the one in F major, and the lovely one in B major. (Chopin's best nocturnes are major.) During the nocturne stage of enthusiasm he will also include the funeral march, and perhaps the *étude* in C sharp minor. Their another reaction will come, and he will leave the dreamy, quiet nocturne and delight in the ballade. A flat major first claims attention, and for a long time he thinks this is the only ballade of Chopin; then F major, then G minor, then F minor, if he is so fortunate as to have his attention directed to them all.

During this stage he gives some attention to the polonaises; then moves on to the study of the sonatas and

other more difficult compositions. Then, to crown all his Chopin enthusiasm in one supreme stage, he discovers the preludes. Some of these are exceedingly simple; others appear so to the musician who does not know the difference between simplicity and difficulty; yet they all require consummate taste; they all appeal to the highest musicianship; they all satisfy the supreme aesthetic enthusiasm, if Chopin can ever be said to accomplish this. Mr. Finck is right in giving his preference to the preludes of Chopin.

Have you ever observed the marvelous effect of a quickened imagination over physical difficulties? Inspiration conquers all material adversaries, and when the heart glows with the energizing warmth of enthusiasm the fingers tingle with obedient resolution. Therefore, time spent in the study of compositions entirely beyond the comprehension of the student is time wasted. Certain of the Chopin pieces that could be readily mastered by an ordinary player twenty-five years of age would be exceedingly difficult and almost impossible for some very fine pianists at sixteen. The student sixteen years of age may have more flexible fingers, may have devoted more time to the mastery of merely mechanical difficulties, but the man of twenty-five is better able to enter with enthusiasm into the meaning of the composition, and will, therefore, even conquer the physical difficulties more readily. Therefore, the teacher's study is not only concerned with the physical development of the student, but it is also a psychological study, it is a study of mind and thought emotion.

The teacher best capable of grasping the principles of mind development, other things being equal, will be the most successful. Some of the compositions written by Schumann for little players, while simple enough technically, are altogether beyond the comprehension of the average American child. It is barely possible that gifted children in a musical land like Germany, with a musical environment, might profitably use these pieces; but many of them appeal to the American student only after he is somewhat mature in years. Of course, this is not true of all the Schumann *Kinderstücke*. Many a child has found delight in the "Joyous Farmer," and has played it with as much enthusiasm as if it had been written by a less severe composer; and others of the forty-three numbers in Schumann's special album for children appeal most effectually to the child's mind.

Take history into the reckoning if you wish to know how musicians have been treated. Bach compelled the admission that he was an "intellectual giant," but it soon became popular to say that the old master of the fugue was "only a pedant" after all, "without grace or sentiment, and in the strict sense, without the warmth of genius." In other words, he was not an artist but an ordinary artisan in the estimation of many. It is not unfair to say that Bach held precisely that place in the world's estimation until Felix Mendelssohn by the sheer force of overwhelming enthusiasm, with the help of Robert Schumann, stormed the strongholds of popular prejudice and established the grand old Master in his proper place in the history of German Music. But even in our own times Mr. John Hullah and others have made very unfavorable estimates of the worth of Bach. Mr. Hullah's comment is positively amusing. He finds Bach "obscure," inasmuch as "his contrapuntal skill is so marvellous as to diminish one's interest in his melody," and, therefore, Mozart is the "greater" because he could write beautiful melodies without obscuring them in such elaborate counterpoint. Mr. Hullah is almost extravagant in his praise of Bach's contrapuntal resources, thereby landing what in his opinion is actually the Master's greatest defect. Thus it has been in every epoch of musical history. The composer is proclaimed great and a thousand voices demand the proof, and no possible evidence is sufficiently convincing for many a long year. Only think of the criticisms that were made concerning Richard Wagner in English and American journals of music, fifteen years ago. The attitude of the musical critic is that of incredulity, and sometimes of positive enmity until he is forcibly driven from his position.

RESULTS.

BY F. HERBST.

The good teacher is known by his results. That we all admit, but our experience points out, that "results," as understood by the artist, and by the general public, must be defined very differently. A brilliant piece, learned in a short time and played rapidly, will be "good results," to nine out of every ten people outside of the musical profession, and to a few inside. It is surprising, how many teachers of unquestioned qualification define "results," differently for the beginner and the advanced pupil. Consciously or unconsciously the beginner learns from them nothing, except keys and their corresponding notes, time, and some fingering, until almost the whole technique is mastered. There is no tone, no quality, no phrasing, and no shading.

But year by year the demand becomes more imperative, that all the artist's means of expression shall be taught at the earliest opportunity. In the first place stands knowledge. The theory of music is given more attention than ever. A comparison of any instruction book of twenty-five years ago with that of to-day, proves this beyond question. The assimilation of facts and the logical deduction of a train of thought from facts, is persistently demanded. Put side by side the elaborately written velocity studies of Czerny and his contemporaries with Dr. Mason's bare skeleton of "forms" and "rhythms" in "Touch and Technique." One requires only the knowledge of reading notes and persistency in practice; the other needs a great deal of close analyzing, some imagination, and a little knowledge of anatomy besides. Each is the standard of his period; and only the broader requirements of to-day can explain the difference of form.

It certainly should not be considered a drawback, that mere technical performance grows a little slower. It naturally takes a little longer to learn to play a legato, than just to strike c, d. When we look at the gain in interest to the learner, and at the increase in pleasure to the listener, the time seems well spent.

The artistic appreciation of a child is easier awakened than that of the adult. Nearly all pupils have musical talent in some of its different manifestations. Intuition will often guide a child to a correct bit of phrasing, before any attempt at explanation has been made. The discrimination between good and bad, beautiful and merely pretty; correct and faulty form, cannot be touched upon too early.

The influence on a child's character, which is exerted by means of art in artistic form cannot be overestimated. The plane of its intellectual enjoyment is raised considerably, music becomes really a pleasure and a rest; and the necessary hard work finds a satisfying compensation. The social advantage is very marked; especially is the unavoidable rivalry between classmates diverted into a more healthy channel. More than this, it does away with the pernicious habit of superficiality, which is spreading so largely through many of our children's pursuits.

"Results," then mean at present a great deal more than mere finger capacity. Artistic development is what is wanted; and we must change our methods and systems so as to conform to the demand.

A PLEA FOR STRAUSS.

MR. FINCK in the *New York Evening Post* held a most eloquent brief for Strauss, which we reprint here with considerable satisfaction and approval.

"What has become of Johann Strauss in our concert halls? For several years, ever since Mr. Theodore Thomas left New York, the Viennese waltz has been shamefully neglected here. No doubt Strauss is as much played at balls as ever, but few dance hall bands can do justice to this charming music, which requires for its proper performance a first-class orchestra, like our Philharmonic or Symphony Society. The world is so full of pedants and other persons whose interest in art is purely intellectual and never emotional, that the suggestion that a Strauss waltz should occasionally be introduced at a Philharmonic concert would be received with a howl of astonishment if not indignation. Yet this very suggestion has been made by no less a man than Dr. Hans von Bülow, who once remarked:—

"I am very fond of a Strauss waltz, and I cannot see any reason why such work, which is always artistic and may be classed among the best of its kind, should not be performed from time to time by a large orchestra in serious concerts. It would give our ears a little more rest from the severity of the classics, and would set like olives in preparing our palate for a fresh course."

"Nor is Bülow the only eminent musician who has expressed his unqualified admiration of Strauss, father and son. Mendelssohn, Meyerbeer, Chernbini, and others have done the same, and Wagner wrote that a Strauss waltz 'surpasses in grace, refinement, and real musical substance' the majority of the labored compositions that are placed on concert programmes. Why then not produce them at symphony concerts in preference to tedious four-story symphonies by garrulous first-rate composers? Works of art should be judged by the genius manifested in them, not by their duration or architectural structure. I have said that whereas Haydn, Mozart, and Beethoven built up the symphony from dance forms, Strauss, conversely, applied the symphonic resources of the modern orchestra to his dance pieces."

"What living composer understands better than Strauss the art of exquisite orchestration? We write more piquant rhythms, more original melodies, more fascinating harmonies, than Strauss? His waltzes are intended for concert halls, and they are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art."

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

A VALUABLE HELP TO TEACHERS AND STUDENTS.—Hermann's Handbook of Music and Musicians, containing 3000 musical terms, and concise biographies of more than 1500 prominent composers (over 150 American authors). An excellent work to use in making up biographical programmes.

The *Philadelphia Ledger* says: "While for exhaustive information an encyclopedia like Grove must still take precedence, the new Handbook will fill a less important mission with equal success." *Matthews, Music* (Chicago), writes: "The strength of the little book is the presence of a number of correct names, which, having come to prominence very lately, are not found in older works."

Hermann's Handbook of Music, price \$1.00 (usual discount to teachers), can be ordered of any dealer, or of TH. FISCHER.

AIDS FOR MUSIC TEACHERS, by L. R. Church; "Teachers' Lesson Register and Music Memoranda;" "Analysis" of Pianoforte Position and Touch," each 10 cents. "Pupils' Progress Record and Summary for Term;" "Practice Report;" "Merit Card," each 15 cents a dozen.

The "Register" is ruled to show at a glance the lessons and music given a class for a term.

The "Analysis" is intended to be given by teachers to the mothers of little pupils as a means of directing their attention to the importance of a correct style of practice.

The "Record" marks the grade of performance at each lesson, under the heads of "Time Notes, Position, Touch," each divided into "Perfect, Very Good, Good, Bad."

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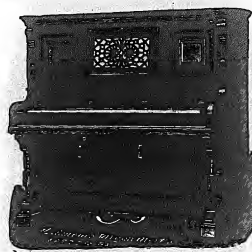
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Revised by Albert Ross Parsons, Calvin B. Cady, Arthur Foote, Edward Baxter Perry, John S. Van Cleave, Wilson G. Smith, and Charles W. Landon.

These études are carefully fingered and phrased, metronome marks given, use of pedal made clear and concise, and each one is described, named, and annotated, the remarks containing valuable hints and suggestions as to touch, style, and methods of study. This is the finest edition of these valuable études ever published.

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GRADE I-X.

ORDER BY NUMBER ONLY	PRICE
1857. Volkmann, Op. 27, No. 5. Folk Song. Grade II.....	15
This is a selection from Macdougall's "Studies in Melody Playing," Vol. II. It demands a slow delivery and a very sustained, firm tone. Impassioned deliberation is its characteristic.	
1858. Tschakowsky, Op. 39, No. 13. German Song. Grade II.....	15
A very graceful piece in 3/4 time. It should not be played too fast, like a waltz. A good exercise in light wrist playing.	
1859. Gurliitt, C. Op. 140, No. 7. Festive Dance. Grade II.....	15
A spirited waltz, giving opportunity for phrasing, expression, and light left-hand playing.	
1860. Schytte, L. Op. 69, No. 12. Good Night. Grade II.....	15
A very effective short piece. The work for both hands is good, and the whole is interesting and attractive.	
1861. Macdougall, H. O. Christmas Pastoral. Grade II.....	20
Both hands have important work in this piece. It is well calculated to develop young students in taste and intelligence. It must be studied to be properly rendered.	
1862. Von Wilh, N. Op. 81, No. 13. Gracie Song. Grade II.....	15
This is a melody and accompaniment for the same hand. The bass has an effective figure in the phrasing is indicated. It is a good study in melody playing.	
1863. Kavanagh, I. Andante. Grade II.....	15
This piece approaches Grade III in difficulty, and is worthy of hearty commendation. Melody and accompaniment are both on one hand, while the interest of the other (the left) is fully equal. Thirds and chords increase the difficulty of the piece.	
1864. Rummel, J. Romance. Grade II.....	20
A good study in cantabile playing. A broad singing tone is required, and figures of sixteenth notes require fluency. You're trying.	
1865. Kullak, T. Op. 62, No. 12. Evening Bell. Grade II.....	20
This also approaches Grade III in some respects. The bell effect is made by a reiterated E-flat in the treble. The melody begins in the left hand and is responded to by the right. A crossing of the hands takes place in the last part of the piece.	
1866. Tschakowsky, Op. 39, No. 18. Italian Song. Grade II.....	15
A bit of musical fun at the expense of an early Italian style. Of interest to a young student to study of teaching pieces prepared for the press by an eminent musical authority and teacher, and commend themselves to all teachers.	
1867. Wilh, N. v. Op. 81, No. 2. Hilarity. Grade II.....	15
Valuable for staccato practice. Figures in both hands respond to each other. Bright and airy in style, united with pedagogic value, it will be a favorite.	
1868. Lichner, H. Op. 24. Scherzo. Grade II.....	20
A good piece by a popular writer. Scale passages and staccato chords alternate with each other. The scale passages, later passed from hand to hand. An accompaniment of eighth notes in the left hand affords excellent finger practice.	
1869. Bohm, C. Op. 169. Little Love Song. Grade II.....	20
Rather more difficult than some of the foregoing. It is a beautiful melody and accompaniment, giving excellent chance for tasteful and expressive playing. Its octaves increase its difficulty.	
1870. Schytte, L. Op. 69, No. 11. Fairy Tale. Grade II.....	20
Somewhat on the same style, giving practice in broken chords and in the light arm movement.	
The pieces from 1865 to 1870 are from H. C. Macdougall's "Studies in Melody Playing," Vol. II. The fingerings, phrasing, and pedaling are carefully and critically marked. They are chosen for their educational value and form a valuable addition to the list of interesting teaching pieces in Grade II. The convenience of securing them in single form will be appreciated.	
1871. Lamothé, Georges. Op. 362. Estudiantina (Cap. Espagnol). Grade IV.....	60
A characteristic piece of Spanish type. The rhythm of the dances is in 3/4, and it is valuable for acquiring a light arm touch. Interesting as well.	
1872. Vilbac, Renaud de. Valse des Merveilleuses. Grade V.....	75
This piece requires musical intelligence for its proper rendering. It belongs to a higher order of composition, and will not give out its value unless there is study. It serves an excellent purpose, both technically and musically.	
It is a piece which affords full opportunity for the teaching of modern technique of touch.	
1873. Ten Brink, Jules. Op. 12. In the Forest. Grade IV.....	60
The melody is carried by the left hand to an accompaniment of broken chords in the right. Near the close the same theme is delivered by the thumb of both hands, while the remaining fingers are busied by the accompaniment. It is also a good teaching piece, but will require work of an intelligent sort.	
1874. Chamade, O. Op. 24. The Dragon Flies. Grade V.....	60
Arm, hand and foot control are exercised here in full measure. Charming effects can be made in this piece. The left hand affords opportunities for phrasing, a figure of sixteenth notes, through which there sounds a repetition of single note. D below the treble staff. The teacher will be delighted with this number.	

IX.

ORDER BY NUMBER ONLY	PRICE
1375. Delahaye, L. L. Op. 18. Valse. Grade V.....	80
This waltz is not hackneyed either in melody or style. There is originality about it and fine work for intermediate students. Like all this set, it requires taste and intelligence for its proper understanding.	
1876. Colomer, B. M. Serenade Galante. Grade V.....	40
Another interesting piece for both teacher and pupil. The style is elevated, and the effects good throughout. There is a touch of mixed rhythm, and the left-hand work is valuable because the exercise it gives in wide accompaniment playing. It cannot be commended too highly.	
1877. Vilbac, Renaud de. Pompadour (Gavotte). Grade III.....	40
A quaint gavotte, furnishing a first-class study in staccato work. To phrase it properly and render it with a crisp staccato touch and light arm careful practice will be necessary.	
1878. Thome, Francis. Minuet. Grade III.....	40
It is a pleasure to commend such pieces as this. It, when properly taught, will do much to awaken musical taste, and a higher understanding of musical form.	
The content is excellent, and will be of decided interest to teacher and pupil.	
1379. Delahaye, L. L. Op. 18. La Ronde du Serail. Grade III.....	40
The melody is principally in thirds (semi-staccato), with occasional chords, while the chords are given in full chords. The left hand has an effective accompaniment, the occasional iteration of E flat, first line of treble, giving a good effect, which is heightened later on by bringing this iteration into more prominence. Beautiful and pleasing.	
1880. Godard, Benjamin. Op. 14. Les Hirondelles. Grade IV.....	40
A rather odd piece in minor, with occasional appoggiaturas into the major. A good exercise in rapid arpeggios and in two-finger work. A useful teaching piece.	
1881. Chamade, C. Op. 35. Filieuse. (Etude de Concert, No. 3.) Grade VI.....	90
A good concert étude, requiring well-controlled arm and wrist and flexible fingers. Both hands are given opportunities for work. While a good technical study, it is also fairly good music. The rendering, this, with the numbers from 1870, was revised and fingered by Mr. Richard Zuckewer, a French artist, and his value. They comprise a set of teaching pieces prepared for the press by an eminent musical authority and teacher, and commend themselves to all teachers.	
1882. Filimore, T. H. Barcarolle. Grade IV.....	40
A thoroughly good piece. The running accompaniment of the left hand is good; the melody simple, but effective. A contrast is afforded by the short middle part in six sharps, the original key being A major.	
1883. Reed, Chas. H. Gavotte a la Fantasia. Grade IV.....	50
A good study in wrist and arm playing. It contains a short but interesting trio.	
1884. Rathbun, F. G. Elfin Dance. Grade III.....	50
A very delightful and interesting piece. Popular, but not trasy. It contains excellent practice in touch and phrasing, and can be given a distinctly educational value.	
1885. Moter, Carl. Op. 1, No. 1. Menuetto. Grade III.....	85
Attractive and good. Of good form and melody, and introduces bits of octave work for left hand.	
1886. Moter, Carl. Op. 1, No. 2. Capriccio. Grade III.....	40
A good study in scale playing. The piece of imitation with which this piece begins is interesting, and throughout the entire piece excellent opportunities are given for improving practice.	
1887. May, Walter H. Entre Nous. Grade III.....	50
A bright, effective polka caprice. It will be found useful and pleasing, while it does not sink to the level of trash.	
1888. Presser, Theo. Octave Studies.....	75
Octave studies which are neither too hard nor too mechanical in their nature. They are a set of short studies as they will meet the requirements of the case. They are decidedly interesting, and are carefully graded. Each study is prefaced by a preparatory exercise, to be repeated a number of times, and which will prepare the hand for the work to follow. A list of pieces and studies, also graded, is given which contains works of this class. These octave studies can be used as a complement to Mason's Touch and Technique, Vol. IV.	
1889. Smith, Wilson G. Op. 65, Book I. Special Exercises in Scale Playing, with particular reference to the development of the 3d, 4th, and 5th fingers of each hand.....	1 00
These studies comprise a set of short studies, mechanical in their nature, for the more rapid development of the weak fingers of each hand. They are based upon the experience of the author, a teacher of established reputation, and it may be relied upon that they will fulfill their mission. They will repay use.	

ORDER BY NUMBER ONLY	PRICE
1890. Geibel, Adam. Morning Time March. Grade II.....	35
A melodious piece in an easy grade, which will be hailed with pleasure by both teachers and pupils. It furnishes a good study in wrist touch as well as in finger action.	
1891. Geibel, Adam. The Jolly Pioneers. Grade II.....	35
A tarantella after the order of Heller. Graceful and pretty.	
1892. Geibel, Adam. In the Shadow. Grade II.....	35
This can be used early in Grade II, and will serve an excellent purpose in acquiring a light arm and wrist.	
1893. Geibel, Adam. Eventide Reverie. Grade II.....	35
Another of the same set. It is written with the well-known fluency of this writer. Useful for teaching.	
1894. Geibel, Adam. Fairies' Serenade. Grade II.....	35
This is the last of a set of five pieces by a well-known writer. They form a very welcome addition to the list of easy teaching pieces. This last number is very graceful, and when played with a light arm and delicate touch produces a very pretty effect.	
1895. May, Walter H. Une Petite Rhapsodie. Grade IV.....	50
The theme is good, and is well developed. The bass affords good practice in theme playing and broken chord work. It can be recommended as a good piece of teaching music.	
1896. Bohm, Carl. Op. 309. The Hunter's Call. Grade IV.....	50
A characteristic piece by a popular writer. The horns first call the hunters together, when the chorus begins. A good study in staccato chords.	
1897. Lebiere, O. Op. 33. Fidella. Grade IV.....	40
A dance of Spanish character, graceful and airy in style, but with a very decided rhythm and sharply marked accents. The bass with its rhythm of eighth and sixteenth notes is good practice.	
1898. Ellenorensch, A. Spinning Song. Grade II.....	20
An excellent, easy piece, bright and taking. The bass carries an accompaniment of broken fifths and octaves, while the melody, which, later, is transferred to the left hand.	
1899. Oheeswright, F. Song—One of Us Two.....	30
A singable melody with a rather quaint accompaniment. It is not hard, and setting of moderate compass, it would suit a middle voice.	
1400. Goerdeler, R. I Think of Thee. Grade III.....	30
A popular piece, with one—its name in Grade III. Syncope, sixths, and appoggiaturas form the features of the piece. It is melodious.	
1401. Godard, Benj. Op. 66, No. 6. Marceol (The Huguenot). Grade V.....	50
Introduced into this composition is Luthar's character, "Ein Feste Burg." The piece abounds in octave and chord work and affords a good study in full-arm touch.	
1402. Carpenter, T. Leslie. A Twilight Meditation. Grade III.....	50
This piece will present no especial difficulty to a student well on in Grade III, and will be found to be very interesting. The melody is good, and the entire piece is well worked out. The crossing of hands is effective, and the piece is musically.	
1403. Presser, Theo. School of Four-hand Playing. Grade II.....	1 00
This volume of the "School of Four-hand Playing" includes duets by Reinecke, Loeschhorn, Baumbfelder, Schubert, Lechner, and Chopin. It is a valuable, and, as four-hand playing is a most important feature of piano study, their usefulness to teachers can hardly be overestimated. This volume presents a series of four-hand pieces, graded, carefully edited, and finely printed, and it should be in the hands of every teacher of four hands.	
1404. Loeschhorn, A. Op. 88, No. 3. Dance Hongroise. Four Hands. Grade III.....	85
A melodious piece for two young players, giving good practice in staccato playing. Instruction, however, is not difficult.	
1405. Baumbfelder, F. Op. 161, No. 5. Minstrels' Song. Four hands. Grade III.....	35
Another piece for four hands. The primo has a taking melody which may be phrased effectively, whereas the secundo part is a duet which will require a little practice.	
1406. Schubert, F. Op. 27, No. 1. Marche Heroique. Four hands. Grade III.....	20
A short march which will impress itself upon the young players. Simple and effective.	
1407. Schubert, F. Op. 78. Minuet Four hands. Grade III.....	85
The celebrated Minuet, from Op. 78, arranged for four hands. It lends itself to the arrangement of the whole piece in the hands of the young players. The trio is exceptionally beautiful.	

GRADE I-X.

X.

ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.	ORDER BY NUMBER ONLY.	PRICE.
1408. Lachner, Fr. Op. 113. <i>Marche Celebre. Four hands. Grade III.</i> This march will find many admirers. There are excellent points, both in teaching and salon character. It will commend itself to all who use it.	35	1426. Goerdeler, Rich. <i>Sunset on the Alps. Grade III.</i> Another of Goerdeler's taking pieces. Majestic, beautiful, and easy are its commendable features.	60	1446. Hewitt, H. D. <i>Melody in A flat. Grade IV.</i> The melody is taken in octave, while the same hand plays an accompaniment of double note, which makes a rather difficult piece of work. It is also valuable for its practice in synoparized rhythm.	35
1409. Chopin, F. Op. 35. <i>Funeral March. Four hands. Grade III.</i> The famous Chopin "Funeral March" is here brought within the reach of young pianists in a way to make it effective. The solemn opening theme and exquisite melody which forms the trio will delight all who study them. The above six numbers are from Grade III, School of Four-hand Playing, and can thus be obtained singly.	35	1427. Goerdeler, Rich. <i>Columbian Galop. Grade III.</i> A contribution to the reigning subject of patriotism at this time. It will take.	50	1446. Hewitt, H. D. <i>The Miller's Song. Grade IV.</i> A good mill-wheel piece. Besides being valuable from a teaching point of view, it is melodious and interesting.	60
1410. Braungardt, Fr. Op. 7. <i>In Light Mood. Grade IV.</i> A good teaching piece; the piano played the right requires evenly-developed and flexible fingers. It will also demand a light, well-controlled arm.	35	1428. Rathbun, F. G. <i>Romance. Grade III.</i> A tuneful piece of a rather tender character. An extended accompaniment in the left hand will need practice, and there are opportunities for phrasing and study of expression.	25	1447. Goddard, Benj. Op. 56. <i>2d Valse. Grade IV.</i> A good waltz for concert use. It is by a good author and contains many good points for the student. Will require some technique for a smooth performance. It is revised and fingered by Dr. Wm. Mason.	60
1411. Mihaly, I. Op. 4. <i>A Storm on Lake Platten. Grade V.</i> Work in two-hand chords, light wrist, tremolo, heavy chords, and rapid arpeggio playing. The triplets, long continued, of full chords at the close, will test the player's endurance.	60	1429. Smith, W. G. Op. 48, No. 3. <i>2d Valse Caprice. Grade III.</i> A good study in light arm and wrist touches. Of a good swinging rhythm. Interesting and easy.	60	1448. Waddington, Edmond. Op. 20, No. 3. <i>Gypsy Dance. Grade IV.</i> A good study in time, touch, and group reading. Besides being of good technical value, it is pleasing in harmony and melody. Will be popular with pupils.	50
1412. McDonough, F. J. <i>In Dreamland. Grade IV.</i> This piece is to be heartily recommended. It will develop a light, delicate touch, and can be used to teach phrasing. It will also please, because of its tunefulness and graceful rhythm.	50	1430. Grossheim, Jul. Op. 23, No. 9. <i>Morning Prayer. Grade II.</i> A delightful little melody with a bit of chord playing introduced as the second theme. Needs a light accompaniment in left hand.	25	1449. Necke, Hermann. Op. 238, No. 4. <i>Sing, Birdie, Sing. Grade IV.</i> Beautiful in content, and a superior study in hand and finger dexterity, and for legato in runs for the first range. Pieces of this class exercise the imagination, and this one is charming.	30
1413. Goerdeler, Richard. <i>Summer Morning. Grade III.</i> A bright piece of music, tuneful and graceful. It will interest and is very useful in teaching both melody and accompaniment playing. The second theme with its embellishment adds variety to an interesting teaching or salon piece.	50	1431. Schausseil, W. Op. 9, No. 2. <i>Grade Song. Grade II.</i> Another excellent piece from the same set.	15	1450. Johnson, G. S. <i>The Merry Maiden Polka. Grade V.</i> Bright and brilliant with a free rhythm swinging. Abounds in runs, broken chords, octaves, and chords. The use of the pedal is carefully marked.	50
1414. Webb, F. R. Op. 65. <i>Venona (Gavotte). Grade IV.</i> One of the best of this writer's pieces. A fine study in arm and wrist touch. It is musically, and the chromatic passages of chords add a touch of elegance to the effect. The teacher will be pleased with it.	60	1432. Spindler, F. Op. 308, No. 33. <i>In Venice. Grade II.</i> This is to be played by the right hand while the left plays a smooth accompaniment. Useful and pretty.	30	1451. Kavanagh, Ignatius. Op. 12, No. 2. <i>Minuetto. Grade IV.</i> A thoroughly good composition, full of the divine fire of genius. It is decided, pleasing in content. "Choice notes" make it equally available for small hands. This piece will be standard with all teachers once using it.	30
1415. Smith, Wilson G. Op. 54, No. 1. <i>Spinning Wheel. Grade V.</i> A waltz that may be used for concert purposes. It will require considerable technique for its proper performance, and will show to advantage the work put upon it. At the same time it is musically interesting to the pupil. The left hand has an opportunity to acquire equality and smoothness.	60	1433. Krug, D. Op. 843, No. 5. <i>The Merry Wanderer. Grade II.</i> A somewhat longer piece in the same set. Gives practice in melody playing, scales, thirds, and sixths, so that it may be called quite universal in its nature. It is calculated to be of interest to the pupil as well as instructive.	75	1452. Nurnberg, H. Op. 419, No. 3. <i>Little Character Sketch. Grade I.</i> Beautiful, and very especially valuable as a genuinely good addition to the small number of desirable pieces found in the first group. Every beginner should learn this uniquely charming piece.	20
1416. Ernst, Theo. C. <i>Emilynne. Valse Caprice. Grade V.</i> This is another one worthy of concert use. It is very different from the preceding, although in the same key (F flat). An exuberant change to five sharp minors in an interesting theme in which crisp staccato touch is brought into play. The piece should be on every teacher's list.	75	1434. Smith, W. G. Op. 56. <i>Vesper Chimes. Grade III.</i> This piece is a good study in the same set. Gives pedal. The theme is given out in chords which are sustained while the same hand plays an embellishment of broken chords and throughout there are excellent opportunities to become practiced in its proper use. The piece is one which will become popular among pupils.	60	1453. Goerdeler, Richard. <i>Champion March. Grade IV.</i> Has the "step and go" of a good march. As is always the case in pieces by this composer, it is six-eight and beautifully pleasing. Makes a good study in secure playing in the first group. Every beginner should learn this uniquely charming piece.	35
1417. Spindler, F. Op. 249, No. 20. <i>Trumpeter's Serenade. Grade II.</i> A good two-page piece for younger pupils. Bright, pretty, and instructive may be mentioned as its characteristics.	20	1435. Smith, Wilson G. Op. 55, B. 2. <i>Special Exercises in Scale Play- ing.</i> We received the first book of these studies some time since. This book is a very valuable volume. Particular stress is laid upon the development of the third, fourth, and fifth fingers, and the various exercises are so arranged as to bear directly upon the work in hand. They are by an eminent teacher, and cannot fail to be of great value.	1.00	1454. Geibel, Adam. <i>Mignon Minuet. Grade IV.</i> Abounds in harmonic contrasts. Pleasing melody. A good study in the hand touch. This composer always has something to teach, and knows how to say it. The pupils will be advanced by the study of this characteristic piece, and will enjoy its study.	35
1418. Swalm, L. A. Op. 3, No. 1. <i>Playful Zephyr. Grade III.</i> Combines finger, hand, and arm touches and will be of service both for teaching and parlor use. The theme is bright and the piece is of good length, neither too long nor too short.	30	1436. Goerdeler, R. <i>Alpha Omega Waltzes. Grade II.</i> An easy set of waltzes which will catch the popular taste. They are smooth, swingy, and tuneful.	65	1455. Goerdeler, Richard. <i>Etude Waltz. Grade V.</i> A delightful dance waltz by this popular writer. Will be a great favorite with pupils and teachers. Clear-cut phrases, and full of pleasing content.	60
1419. Wilm, N. Von. Op. 12, No. 3. <i>Vil- lage Musicians. Grade II.</i> These village musicians indulge in rather better music than do some others who are heard of. This is a useful and pretty teaching piece for young pupils.	20	1437. Goerdeler, R. <i>Fairy Queen Polka. Grade III.</i> Another piece by the same writer. It will also take.	40	1456. Streabog, L. <i>Paul and Virginia, Waltz. Grade I.</i> A very simple waltz adapted for piano and organ. The piece has been revised and edited by Chas. W. Landon. It is an excellent composition as a very first piece for beginners.	20
1420. Nurnberg, H. Op. 419, No. 2. <i>Santa Claus March. Grade II.</i> A good march; will help to cultivate musical taste in young pupils. It is rather advanced for Grade II in certain respects, requiring considerable training in third and sixth playing.	20	1438. Goerdeler, R. <i>Columbian Galop (Four Hands). Grade III.</i> An arrangement of the Columbian galop for two players. It will fulfil its mission as a popular piece.	75	1457. Handel, C. F. <i>Sauvande. Grade III.</i> One of Handel's most tuneful pieces. The harmonic are quite simple. The execution possesses no difficulty whatever. This piece will answer for an excellent introduction for more difficult contrapuntal study.	20
1421. Heins, Carl. <i>Doll's Cradle Song. Grade II.</i> A very pretty cradle song. The melody is bright and given alternately to right and left hands. A good piece to use in the early stages of teaching discriminative touch.	20	1439. Rathbun, F. G. <i>Evening Song (Re- verie). Grade IV.</i> A piece destined to be popular because of its melody and general style, while it contains no catches to trouble the amateur player. At the same time it can be used by the teacher with profit.	65	1458. Goerdeler, Richard. <i>Enterprise Polka. Grade II.</i> This piece is a bright and attractive parlor composition. It has been dedicated, by permission, to Mr. Jos. Pulitzer, publisher of the <i>New York World</i> .	35
1422. Nurnberg, H. Op. 419, No. 1. <i>Merry Children's Dance. Grade II.</i> A brightly waltz, written by the technique of young pupils, which when played up to tempo will make the eyes sparkle.	20	1440. Landon, Chas. W. <i>Melodious Easy Studies for Piano or Reed Organs.</i> These studies begin at the beginning and increase gradually in difficulty. They are by a well-known musician and teacher of wide experience. This coupled to the fact that there is a lack of properly graded and selected music for the reed organ, should create a demand for these, which can be relied upon as first class. They are taken from the best sources and will advance the pupil gradually, but surely and completely.	1.00	1459. Josie Macdonell, June <i>Polka. Grade III.</i> An excellent dance waltz in the same style as the same time a little practice in scale and arpeggio playing. The rhythm is very clear and the composition easy to comprehend by the average player.	30
1423. Heins, Carl. <i>Dance of the Bears. Grade II.</i> A jolly dance in two-four time in G minor. A good study, and musical as well.	20	1441. Wilm, N. Von. Op. 81, No. 4. <i>Child- ren's Festival. Grade II.</i> It is no easy matter to write music for children, and many great mistakes have been made in attempts. Here, however, is an interesting child's piece, which is neither too high nor too insipid. Such pieces should be treasured up.	20	1460. Low, Jos. <i>Slumber Song. Grade II.</i> This is an admirable teaching composition, finely edited by Hamilton C. Macdonnell, and is really a gem of its kind.	20
1424. Heins, Carl. <i>Merriment. Grade II.</i> A well-named piece, as its character is jolly merriment. This set of pieces, edited by H. C. Macdonnell, are annotated, and are to be commended for their value in the easy grade to which they are assigned.	20	1442. White, Otis, R. <i>The Conqueror's Return. Grade III.</i> A taking march movement, animated and yet not difficult.	60	1461. Patrick, H. W. <i>Sequoia Gavotte. Grade III.</i> This composition was written as a musical to honor Fair in Chicago the musical talent of California. The composition, while it is not difficult, possesses great originality, for which the composer was duly honored.	20
1425. Northrup, Theo. H. <i>Glue Roman- tic. Grade II.</i> Rather difficult in some of its skips. It is odd in rhythm and a good study in controlling the arm.	20	1443. White, Otis R. <i>Petite Barcarolle. Grade II.</i> A really good barcarolle movement, well worthy of use.	25	1462. Goerdeler, Rich. <i>My Alpine Love. Grade II.</i> A waltz song, on the popular style, but with a beautiful melody—ending with the holdie—similar to that heard in the Swiss mountains. For a soprano voice.	40

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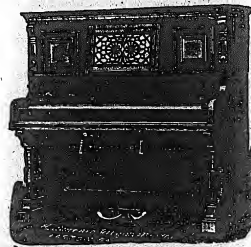
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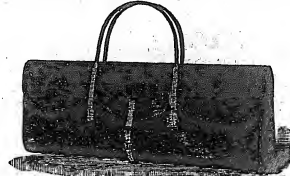
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